VOLUME III NUMBER 3

THE CHRISTIAN REVIEW

A Quarterly Magazine

PUBLISHED BY THE
EASTERN BAPTIST THEOLOGICAL SEMINARY

JULY, 1934

ADDRESS ALL COMMUNICATIONS TO
THE EDITOR
THE CHRISTIAN REVIEW
1808-1818 RITTENHOUSE SQUARE :: PHILADELPHIA, PENNA.

Single numbers, 50 cents. Yearly subscriptions, $1.50

...THE...

CHRISTIAN REVIEW

A Quarterly Magazine

Published by the

EASTERN BAPTIST THEOLOGICAL SEMINARY

AUSTEN KENNEDY DE BLOIS, *Editor*

Volume III **JULY, 1934** **Number 3**

CONTENTS

PAGE

EDITORIALS 173

THE EVANGELICAL MINISTRY OF MUSIC. *By Rev. Arthur Hale Gordon, D.D.* 178

THE PASTOR'S RELATION TO HIS MINISTRY OF MUSIC. *By Prof. W. W. Adams, Th.D.* 193

THE POETRY OF HYMNS. *By Rev. E. E. Stauffer, D.D.* 200

EPISTLE TO THE ROMANS. *By Rev. H. T. Flowers, B.A., B.D.* 215

WHAT CAN PUBLIC OPINION DO FOR MORALITY? *By the Editor* ... 223

REVIEWS OF RECENT BOOKS 232

The price of THE CHRISTIAN REVIEW is One Dollar and Fifty Cents a year, prepaid. Single copies are fifty cents. All remittances should be made payable to THE CHRISTIAN REVIEW. Address all communications to THE EDITOR, THE CHRISTIAN REVIEW, 1808-18 Rittenhouse Square, Philadelphia, Pa.

... THE ...
CHRISTIAN REVIEW

Editorial Notes

CHRISTIAN PEOPLE in general, and especially the ministers, are beginning to realize how very important is the musical portion of the various services of worship and fellowship in which the church engages. The hymns as well as the sermon should deepen spiritualities and win men to Christ. Sacred music is a wholesome means of grace and a joyous stimulant "to them that are saved." It is significant that these facts are now being recognized in a practical way, and that leading theological schools, notably Princeton Seminary, Union Seminary in New York, and the Eastern Seminary in Philadelphia, have recently established Schools of Sacred Music in connection with their theological courses, and already with most promising results.

* * *

WE ARE happy to present in this issue three articles of value on different phases of this vital subject, one by Dr. E. E. Stauffer, of the faculty of the Evangelical School of Theology, Reading, Pa., and formerly professor of English Literature in Albright College; one by Dr. W. W. Adams, Head of the Department of the New Testament in the Eastern Baptist Seminary, and a gifted musical critic; and one by Dr. A. H. Gordon, pastor of the Baptist Church in Middlebury, Vermont, and a well-known authority on church music. These articles throw a flood of light on a theme still woefully neglected by too many pastors and churches.

* * *

UNITARIANISM is always negative and destructive. It never wearies in its criticism of churches, ministers and

spiritual movements. Having no living and productive faith of its own it takes delight in mocking at the powerful and effective faith of the evangelical churches. Dr. A. C. Diffenbach, editor of *The Christian Register,* a Unitarian weekly, speaks in a recent article of organized religion in the United States as being now "at a heart-breaking crisis"; as "in a state of collapse"; and of the ministers, its "unlearned parsons," as "inferior in equipment" to "men of other professions, and utterly lacking in progressive leadership."

* * *

DR. DIFFENBACH shares the modesty characteristic of most of our liberal friends when he speaks of Unitarians as "incomparable intellectual leaders." There were a number of such prodigies one hundred years ago, such as Channing and Theodore Parker. We challenge him to point to a single "incomparable intellectual leader" to-day, amongst the four hundred and fifty Unitarian ministers of America. He refers quite at length to the "sad" and complete failure of Protestant missions, and avers that "no scornful sceptic has ever brought such severe accusations" against the missionaries as has the Report of the Layman's Commission, which exposes "not only the practical inefficiencies and incompetencies, but also the spiritual pride and narrowness, of the sectarian-minded missionaries."

* * *

WE QUOTE these words of a Unitarian leader simply to show the bitterness and rancor of the tiny and dwindling group of Unitarians toward the fifty million people who constitute the mighty membership of the Christian churches. These people are not all that they ought to be; but they constitute a tremendous force for righteousness. Their ministers may not be "incomparable intellectual leaders"; but they are putting forth ceaseless and ardent efforts for the redemption of the man and the group. It is not too much to say that practically every good and noble enterprise in our land has been brought to pass through the consecrated

zeal, the Christly love, and the dedicated gifts, of Protestant evangelical churches. So-called "liberalism" is always, everywhere, utterly and startlingly unproductive. "Physician, heal thyself!"

* * *

HOWEVER, as to the Layman's Report, Dr. Diffenbach is correct in saying that no "scornful sceptic" has ever brought such charges. A sceptic may at best be a gentleman. No sceptic has ever before brought such coarse and boorish criticisms upon the missionaries of the Cross, who probably constitute the noblest, most self-sacrificing and most devoted company of persons in all the world. It was left for the members of the Layman's Commission to do this. But they have done far more. They have succeeded in injuring the cause of foreign missions more than has any event or situation or broadside attack of the last hundred years. Every sceptic and every enemy of the faith may chuckle at their treatment of their missionary brethren, but every true-hearted Christian holds their attitude and criticisms in contempt.

* * *

THE MOOD of pessimism tends to deaden faith. All Christians should be optimists. Of course there are different brands of optimism. There is that of the child, "pleased with a rattle, tickled with a straw." The world and its woes are quite unknown. The happy little youngster lives in the sunshine of to-day; to-morrow is a long way off, and when it comes it will surely bring more sunshine and abounding joy. Then there is the serene optimism of the aged. Life's knotty problems have been solved—or shelved. The noisy world is far away; its evils no longer vex the spirit. The old man waits quietly for the sunset splendor and the golden dawn.

* * *

THE FULL-BODIED Christian optimist indulges in neither of these moods, the thoughtless hope of childhood nor the placid hope of the aged. He is clear-eyed; he sees the iniquities and vices of the world about him. He is strong;

so far as he has opportunity he measures lances with the demons that defy his courage. He is filled with Christly sympathy; he loves those who suffer and are led astray, and strives to help and save them. He is also and always hopeful. He believes that God still rules and will yet be victor over sin. He believes that God will shape a nobler world than any that has been. In other words, he is a real Christian. But true faith breeds hope. We are constantly emphasizing Love and Faith. Let us remember that Hope, the third member of the divine triumvirate of supreme virtues, is as well a sublime possession of every thoroughgoing Christian.

* * *

THIS YEAR marks the centenary of the birth of Ernst Haeckel, the greatest scientific materialist of the nineteenth century. It also marks the centenary of the birth of Charles H. Spurgeon, the greatest evangelistic preacher of the nineteenth century. The world has passed beyond the materialism of Haeckel; it has not passed beyond the message of Spurgeon. Consequently, we see only occasional brief references to the first of these events; the second is being celebrated in an astonishing fashion the world over. 'Tis ever so. Those who live for the day die with the day; those who live for "the things above" live forever.

* * *

THE ANNUAL sessions of the Northern Baptist Convention, held recently in Rochester, exhibited a large degree of commonsense, denominational loyalty, and interest in the welfare of Kingdom undertakings. It was expected that there would be heated discussions in connection with the Report of the Commission of Fifteen, which was appointed a year ago, and has been considering some rather critical matters bearing upon the question of a partial reorganization of denominational machinery. However, the debate was for the most part entirely free from recriminations, personal attacks and emotional instability. Everyone seemed cheerful over the result. The denomination in the North

seems to be more definitely and lovingly united than it has been at any time during the last fifteen years.

* * *

THE COMMISSION failed signally at one point. It had recommended that the Woman's Home and Foreign Mission Societies be united with the General Mission Societies, and even dared to suggest the amalgamation of all four Societies in one mission body. The proposals were rejected by an overwhelming majority, largely due to the opposition of the women, who refused to be absorbed, submerged or amalgamated. The work that they have carried forward for many years has been so remarkable in every way, so gloriously effective, and so constructive and permanent in character, that they quite naturally objected, and strenuously objected, to its consolidation with other mission agencies.

* * *

THE IMPACT of person upon person, and the interplay of brains of different types and shapes, often secures excellent results, in the discussions of a great convention of free churches. Some brains are too meticulously organized, and they insist upon a unified technique and a rigid completeness of organization. Some brains are too expansive, and they insist upon a rather extempore organization and a freedom that leads to laxity. Some brains are too opportunistic, and they are apt to sacrifice principles to expediencies. All of these interesting brain-types meet and mingle in the arena of public discussion; and the results are apt to be more or less satisfactory to the assembled multitude—though this happy eventuality is not always reached. At any rate, a big religious convention affords a fine chance for the full exercise of the talents of people whose brains are bursting with convictions.

The Evangelical Ministry of Music

By Rev. Arthur Hale Gordon, D.D.

THE place and value of music in the service of God's house has not always been appreciated. Most of us know that musical instruments have at times been under suspicion,—and this in spite of the explicit summons of the Psalm, to praise God with "the sound of the trumpet; with psaltery and harp, with stringed instrument and organ; with loud cymbals and high sounding cymbals." Not without a touch of wistfulness do I recall the unaccompanied singing of certain congregations in Scotland, where a seemingly forlorn and final stand was being made against instrumental novelties. The majority in these congregations evidently still shared the horror of the Scotch woman of a generation before at the thought of a "chest of whistles" in the sanctuary.

Two or three centuries ago this opposition was far more fierce and widespread. When in 1715 Sir Thomas Brattle bequeathed his organ to Brattle Street Church, Boston, the members voted that they did not "think it proper to use the same in the public worship of God." Even after conscientious scruples against this more masculine instrument had subsided, its sister, the piano, was still thought inconsistent with church decorum. It was perhaps on the principle which led Paul to insist that the women keep silence in the churches.

Though this old time objection to instrumental music in worship is generally known, it may come as a surprise to many that even the human voice in song has not always met with approval. Zwingli seems actually to have contemplated the anomaly of religion without music of any sort. He tried to persuade the Reformed Church that the spoken word was the sole fit vehicle of grace, and preaching and hearing sermons the only acceptable worship. He so far succeeded that for seventy years in Zurich there was no

singing. Zwingli was very zealous for the word of the gospel as the power of God unto salvation, and was suspicious of anything which might divide with it the attention of his people. He held it to be most effective when taken straight. After Calvin, driven into exile, heard the Lutherans in Strasburg singing their mighty chorales, he realized what the Reformed Church was missing, and when his return to Geneva was proposed, he made it contingent on the introduction of Psalm-singing as part of the church service.

The word without the song—that is one extreme. May not a tendency be discerned to-day toward the other extreme of the song without the word? This is a day of musical services in our churches. Not long ago I received a letter from a friend who was trained for the Baptist ministry, but has since lapsed to become a college professor. In it he expressed the wish that on Sunday mornings he might listen only to the rolling tones of the organ. He felt this would suffice for him religiously. I suspect he was not in sympathy with his preacher's interpretation of truth. But early habits of church going could not be shaken off. So he would fain find relief from the doctrinal *table d'hote* the minister had prepared for him by a basket-lunch sort of arrangement. Each worshiper should bring his own preferred pious thoughts to feed his soul upon, while the church through its organist dispensed the stimulating liquid refreshments.

Doubtless music, *per se,* has certain spiritual values. It relaxes tensions, if it be of the subduing sort. It emancipates from ingrowing thoughts, and refines emotions. Carlyle said that it "leads to the edge of the infinite, and lets us gaze for a moment into that." These things, however, come far short of the morally regenerating experience for which Christianity stands, and which the services of the church are intended to further. They represent a change of mood, a modification of climate, so to speak. The music has induced that meekness which is the condition of spiritual renewal. But after all, it is the implanted word, received in meekness, which is able to save the soul.

Indeed it is a question whether the common distinction

between sacred and secular music has a sound basis. Is not the supposed sacredness or its reverse largely the result of association? A melody which has long kept company with devout words comes at length to absorb their fragrance; while a melody set to profane words contracts a smell which makes it unfit to show itself on pious occasions. When music has thus, by association acquired a sacred character, it may do the Spirit's work alone by bringing gracious things to our remembrance. Who has not been conscious of a benediction as the organ at a communion service has rendered softly old familiar hymns. My point is that the music is *evangelically* potent only by virtue of the saving word it suggests, and not because of any intrinsic quality of its own.

Of course the ideal is not the word without the music or the music without the word, but both conjoined, and operating toward a common end. That is what we have in the Christian hymn. The truth is there, but it is sustained and reinforced by the melody. When Jesus sent forth his disciples He sent them two by two. He realized the heightened possibilities of such comradeship. If one could chase a thousand two could put ten thousand to flight. So to-day, the Master would have truth and tune go forth together, sermon and song as true yoke-fellows in the gospel, laboring side by side to bring all men everywhere into the obedience of faith.

The religious value of hymn-singing, I take it, is twofold. First it is subjective, accentuating the experience of God and His grace in the heart of the singer, strengthening his faith by exercising it in utterance, and deepening its channel by continued iteration. The hymn stimulates, moreover, the emotional element in one's religious life, so intensifying it and giving it the quality of victory. I recall finding an iron kettle fully four feet in diameter at the mouth of a New Hampshire brook, whither it had been carried two miles and deposited at the time of a spring freshet. In its ordinary mood that brook was quiet enough, and impotent. The iron kettle would have defied all its efforts to move it. But swollen to a flood, the brook was

mightier a thousandfold, and accomplished what otherwise would have been impossible. Something similar happens when we make melody in our hearts unto the Lord. There is an almost incredible access of strength. We are "lifted up in the ways of Jehovah," to use that fine Old Testament phrase. Burdens elsewise too heavy seem light to bear; obstacles are swept aside. By way of the song the Lord who is our strength becomes our salvation.

The merely spoken word is somehow inadequate to take care of that fullness of feeling which flows from a heart made glad because God has done great things for it. In the early church, I suppose, the gift of tongues of which Paul speaks, was an expression of this exuberance. The meager vocabulary of ordinary life, the staid rules of rhetoric, were banks too straitened for the great swelling flood of joy which issued from souls redeemed by the precious blood of Christ. So it broke loose in torrential, unintelligible speech. Perhaps one reason why tongues have ceased is that an adequate hymnody has made them no longer necessary. It has provided carefully engineered spillways for such excess of emotion. The turgid flood finds outlet, but through regulated channels, and the good praise we offer to God remains at the same time comely.

But besides affording spiritual release and satisfaction to the singer, hymn-singing came early to be recognized as an effective means for proclaiming the gospel and communicating grace. We have traces of this use of hymns for edification and evangelism even in the New Testament. Paul bids believers (Moffatt's translation) "teach and train one another with the music of Psalms, with hymns, and songs of the spiritual life." It has been pointed out that Paul suggests specific hymns for these purposes, as, for example, "Awake thou that sleepest," in Ephesians 5: 14, and the verses beginning: "Great is the mystery of godliness" in Timothy 3: 16. It is further suggested that such references imply the existence already of a collection of hymns, analogous to our modern hymnal. Such a collection has recently

been discovered, which dates, in all probability, to a time antecedent to our New Testament epistles.

Of course as the hymn was suitable for conveying the Christian message, it could be used as well in anti-Christian propaganda. The early heretical sects were not slow in recognizing this. The Manichæan Bardesanes composed at Edessa, about 200 A. D., a Psalter of 150 Psalms, "deserting David's truth" as Ephrem wrote, "but preserving David's number." By the fourth century the hymn had become a favorite common-carrier for the Arian doctrine, not only among congregations, but by "special songs for sailors" and "songs for travellers," etc., which, to quote an orthodox lament "insinuated their pernicious teachings into simple hearts through the charm of their music." Chrysostom and Ambrose sought to neutralize this propaganda by countering with orthodox hymns, which they set them asinging not only in the churches but on the public streets and squares, often with consequent clashes. But for the most part, the hymn itself as a means of grace fell under suspicion. Psalms were more and more exclusively employed in public worship, that sound doctrine might be assured, and the people were discouraged from participating at all in public praise. As the Bible was taken from the multitude lest their unskilled minds should pervert its meanings, so the hymn was reserved for the clergy, that singing might no longer be prostituted to heretical ends.

Only with the Reformation did hymn singing by the laity come to its own again. It was the "heretic" once more who encouraged this dangerous revival, and for the very ends that the church deprecated—the spread of the detestable new teachings. As the Reformers put the Bible fearlessly back into the hands of the common man, so they proposed to put the new-old song back into his mouth. For Huss and Luther and Calvin, indeed, with their emphasis on the universal priesthood of believers, congregational singing became the expression of their very faith in the Reformation.

Luther's contribution to evangelical hymnody is well known. Endowed himself with both musical and poetic

gifts he dedicated them to the furthering of Christian song. He was alert to enlist others also, always with the thought, as he wrote his friend Spalatin, that the word of God might be made to dwell in the hearts of the people by this means. Soon the new faith was singing itself into the minds and affections of all men everywhere, rich and poor, learned and ignorant, prince and burgher and peasant. Marvelous stories are told of the effects which the Lutheran hymns produced. Whole congregations were drawn out of the Catholic churches to hear them. Wandering evangelists stood on the street corners, or in the market places, singing to excited crowds; distributing leaflets that the populace might join their voices; and so winning whole cities to the faith in a day. These hymns carried truths for which men's souls were thirsting, in language of extraordinary force, joined to melodies which had always been known and loved. An indignant Jesuit declared that "Luther's songs had damned more souls than all his books and sermons together."

Less has been written of Calvin's part in this revival of song. Without the natural gifts which Luther possessed so richly, he was wise enough to employ others to make good his deficiencies. Parting company with Luther who encouraged the use of free hymns, Calvin stuck to the Psalms, following, curiously enough, Catholic tradition. To the secular poet, Marot, the last man, apparently, to attract Calvin, but the only man in France capable of giving Psalmody the grace which Calvin craved, was committed the task of turning the Psalms into verse. His renderings were a marvel of beauty. Sixty-four editions within four years testify to the eager welcome his work received, and explain how the Psalter became part of the personal life of the French Protestants, and a dominant factor in creating the vigorous Huguenot character. As Marot was drafted to versify the Psalms, so Louis Bourgeois, a competent musician, was retained to create for them suitable musical settings. He proved to have a special genius for melody. The tune "Autumn" which is found in all our hymnbooks, is but one out of some eighty of his splendid airs. It is perhaps worth

remembering that the first Protestant tunes heard on this side of the Atlantic were those of Calvin's Psalter, sung in Florida by members of Coligny's expedition in 1562. Long after the departure of this ill-fated French company, the chance traveller could catch the strains of some of these Genevan hymns, uncouthly rendered by savage Indians.

Every subsequent religious quickening in the Protestant world has been the signal for a new outburst of song. No word occurs more frequently in Wesley's Journal than the word "singing." It was the hymns of Charles and not the sermons of John that reproduced in thousands of lives a new type of spiritual experience (we still call it Wesleyan), clothing the whole man "with a mental and emotional mood, exalted, affectionate, ecstatic, tinged with mystical suggestion, lit by an aroused imagination, which issued in elevated and transfigured character."

Closer to our own day, many of us still recall the decisive part which the "Gospel Hymn" played in the revival under D. L. Moody. Indeed, wherever the church takes its mission seriously, and seeks to make real the evangelical experience in human hearts, the Christian hymn will be recognized as indispensable to its strategy, and the determination will be strong to realize more and more fully the ideal of a singing church.

In this somewhat lengthy sketch, I have been emphasizing the inestimable importance of the hymn in the ministry of the church, whether along the line of evangelism or of edification. I regret to believe that this emphasis is needed. For the attention which some ministers give to the singing in their churches is often of the most perfunctory sort. Of course the pulpit's indifference is reflected in the pews, with the result that the congregational singing is anything but intelligent and inspiring. If joyous outswelling praise is evidence of rich spiritual life, by the same token the dull, monotonous droning of some churches is the "waft of death" to use George Fox's phrase, "going forth from them." In the early days of Scotch Presbyterianism twelve "orthodox tunes" were sanctioned for church use.

There are congregations to-day which seem almost as closely restricted. They are more like the squirrel racing around in his revolving cage, than that same squirrel leaping triumphantly from branch to branch in the open forest. No wonder interest lags and spirituality dies. We need to be emancipated from such depressing routine, and to emerge in our song as elsewhere, into the glorious liberty of the children of God. It is essential to this end that we start with the right sort of hymnbook, and it is upon this that I wish now to focus our thought.

I venture to maintain that the choosing of a hymn book is almost as important to a church as the choosing of a pastor. For the pastors, in these nomad days, are likely to have no abiding inheritance in their parishes, while the hymn book continues year after year, impressing its stamp on the congregation, for better or for worse; shaping their tastes, determining the religious attitudes and aspirations of the whole group. If the pastor may be likened to the father in his church, the hymn book is the nurse, with more constant influence upon the mind and character of the children of the household than the head of the household himself. Are not the "mammies" of the South responsible more than anybody else for the Southern dialect? So the hymn book may train the members of the congregation to speak the language of Zion with an accent quite alien to that of the spiritually cultured minister.

What then are some of the criteria for choosing a hymn book?

1. First it must represent a variety of teaching such as one wishes the people to absorb. Those who hold to Christianity of the New Testament type will want their hymn book not merely to include certain "good old hymns," by way of easy-going concession, though perhaps even then they may be segregated as "Heritage Hymns," with the evident implication that they are not to be taken too seriously. The New Testament emphasis must be really conserved.

Now this is no merely academic concern to-day. Without doubt the axis has been definitely shifted in many of our

current hymnals. What else may be expected when hymn-book making has been given over so largely to commercial exploitation? Take for example the much advertised *Century* collections. In the *Hymns for the Living Age* every eighth hymn is of Unitarian authorship, and in only one of these (sixty-seven in all) is Christ even mentioned by name. When a generation ago Samuel Johnson and Samuel Longfellow collaborated on a hymnal, called facetiously by the Unitarians of their time, from the two Samuels who sponsored it, the "Sam Book," one of their guiding principles was (I quote exactly), "to remove such hymns as attributed a peculiar quality and special authority to Christianity, and recognized a supernatural element in the personality of Jesus." Yet in *Hymns for the Living Age* more numbers are included of Samuel Longfellow's composition than of any other hymn-writer living or dead. Well did Professor Peabody remark: "If a man were permitted to make the hymns of the church, he need not care who should make its theology." It was he also who felicitated Unitarian hymn-writers on the fact that their hymns penetrated many a church where the doors were closed against the writers themselves.

Dr. Littlefield's *Hymns of the Christian Life* was born, apparently, under the same horoscope. Nothing could better illustrate its anti-evangelical bias than its treatment of Robert Robinson's fine hymn beginning: "Mighty God, While Angels Bless Thee." Of the four stanzas of this hymn two have to do with God in Nature and Providence, and two with God in Redemption. But the latter are deliberately omitted. Dr. Littlefield lets the author sing "of the wonders of Creation, works in skill and kindness wrought" and of "the Providence that governs through Thine empire's wide domain." Then with evident impatience he turns off the receiver. He is not interested in

"Thy rich and free Redemption, Bright though veiled in darkness long;
Thought is poor, and poor expression: who can sing that wondrous song?
Brightness of the Father's glory! Shall Thy praise unuttered lie?
Break, my tongue, such guilty silence. Sing the Lord who came to die.

"From the highest throne of glory, To the cross of deepest woe
Came to ransom guilty captives! Flow, my praise, forever flow.
Reascend, Immortal Saviour! Leave Thy foot-stool, take Thy throne.
Thence return and reign forever; Be the kingdom all Thine own."

One can almost see the president of the Hymn Society yawn as he tries for another wave-length.

Alas! this reversion to natural religion is typical. A very intelligent woman complained recently that her children had nothing but ascriptions to Nature in their Sunday school song books. Witness further the exaggerated space given in *Hymns for the Living Age* to Spring, Summer, Autumn and Winter in the page headings, as if the object of our worship were not the same yesterday and to-day and forever. Surely the New Testament emphasis is elsewhere. Indeed, in refusing to let our congregations "sing of our Redeemer" do not the hymn books referred to come very close to that "guilty silence" which the stanza omitted deprecates?

One might speak of the Chauvinism of these hymn books with page after page devoted to the glorification of America as the Messiah nation set to lead the rest of the world to higher levels of freedom and light. Or one might dwell upon their thoroughly pagan eschatology with its golden age—a perfected society brought about by human goodness and greatness. Baron von Hugel speaks of the Kingdom of God as not at all achieved by men but as simply given by God, and Otto in his *Idea of the Holy* pronounces it just "greatness and marvel absolute, the 'wholly other' set in contrast to the world here and now." Surely that is the New Testament point of view. But our hymn books will not have it so. It is a strictly human affair, the product of holy hustle.

If the hymns to which I refer were of high literary quality we might rejoice, though with trembling, in their cultural ministry. But often they are commonplace and insipid, and even move, occasionally, with a false and bumping ictus that is suggestive of a flat tire. Yet they are

allowed to crowd out their betters, hymns of real spiritual unction and power, to the impoverishment of Christian worship. We have seen that in *Hymns for the Living Age,* Samuel Longfellow has more numbers than Charles Wesley or Isaac Watts or Horatius Bonar or J. M. Neal. John Haynes Holmes has as many as such great hymn-writers as Henry F. Lyte, and Edward Caswall, and more than Bishop Wordsworth, or Dean Plumtre, or Miss Winkworth, not to speak of a dozen other hymn writers of the very first order. In Dr. Littlefield's collection Francis Turner Palgrave, Canon William Bright, James Deck, Bishop Mant, Angelus Silesius, Gerhard Tersteegen, Dora Greenwell and Bishop Cosin find no place at all, their lofty seats being filled by a crowd of nobodies. Yet curiously enough both these widely used hymnals have included Joyce Kilmer's pæan to the mass and the host.

Living Age! forsooth. We are back in pre-Reformation times as we join in chanting:

> "No longer of him be it said
> He hath no place to lay his head
> In every land a constant lamp
> Flames in his small and mighty camp."

The reference, of course is to the ever-burning red lamp on the Romanist altars. Even worse is the next verse.

> "Imprisoned for his love of me (i. e., in the dough of the wafer)
> He makes my spirit greatly free,
> And through the lips that uttered sin
> The King of Glory enters in" (as the wafer is placed on the communicant's tongue).

Did the editors have any inkling of the meaning of this hymn? I submit that it is really time we considered more scrupulously the sentiments we set before our congregations to sing.

2. The second criterion for choosing a hymn book is that its verse should be married to a worthy tune. The hymn has no mission till an acceptable musical setting is found for it, and in the long run the hymn which has the best

music will have the greatest teaching power. The less said of much of the music with which our churches are cumbered the better, unless our word be mighty for its casting down. Professor Hubert Poteat tells of an orchestra in a North Carolina town which ran out of jazz at a dance. Resort was therefore had to the hymnal of the local church, which proved wholly adequate for the rest of the program. Quite likely the revellers marvelled as they agreed that the most exhilarating wine had been kept till the last.

After all, to raise the level of thought and expression in the verse we sing is the first step to improvement in the music. Jazz tunes continue to be endured only because they are set to trashy words. Sing "When I Survey the Wondrous Cross" or "Come Holy Spirit, Heavenly Dove" to syncopated strains, and the incongruity is at once evident, and intolerable. Noble words must spurn a vulgar melody, and the melody itself slink away abashed. Is there not every reason why Christian truth should wear the richest raiment? "Bring forth the best robe and put it on him, and a ring on his finger," might well be spoken of each doctrine as of each subject of grace. I once heard a young woman sneer at all Christians as "tacky." Her experience had been wholly with uncultivated church folk. I was glad later, when at a summer conference she met persons of intelligence and taste who rejoiced in "the name which is above every name." But is there not danger that our young people especially, who in school and college have been trained to better things, may be alienated from our churches if these become associated in their minds with cheap and slovenly music. They are likely to drift into other communions where the æsthetic will eclipse the evangelical.

I confess to a sense of discomfort myself, bordering on humiliation as I tuned in for an evening service in one of our most conspicuous churches. The hymn announced was of the trashiest type. What must have been the impression, I thought, on discriminating people as the radio blared it forth. What a chance, on the other hand, for noble congregational singing of matchless evangelical hymns. Not only

would the cultural and spiritual level of that whole congregation of worshipers be raised, but the sound "would go out through all the earth and their words to the end of the world." From every quarter folks would foregather just for the thrill of hearing and helping in such praise.

3. Here, however, a third criterion must be mentioned. The music of our hymn books, while substantial should be at the same time interesting. Perfectly good people may be tiresome people. It is the same with tunes. But dullness in our Christian praise is something not to be tolerated. Better syncopation, if one must choose, than soporifics. Some imagine that such are the alternatives. But must music be mediocre to be thrilling? God forbid. I had the privilege of introducing some new hymns of the very sort for which I have been pleading to a group of students in their college chapel. It was glorious, and I felt dartings up and down my spinal column, as those young people sang them—at sight be it remembered—one after another. It may be objected that ordinary congregations are not so tractable; that they find the better music too difficult; that they balk at hymns that are unfamiliar. But intrinsically are not the flighty, frantic tunes the harder to sing? As to familiarity, a few repetitions compass that.

The deeper problem is the inertia of some of our pastors. They do not appreciate how vastly the right kind of hymns can contribute to the fulfillment of the church's mission, which has been defined as the "making of saints"; nor how important variety and freshness are to the maintaining of spiritual interest. They treat the hymns as mere framework for the church services, a convenient device for keeping Scripture reading and prayer and sermon from encroaching upon each other. In their selection of hymns they hug the shore too closely, where the accustomed headlands are always in view, and it is safe—and shallow, instead of launching out into the deep. "Come now. Here's a hymn that everybody knows. So let everybody sing! 'My Faith Looks Up to Thee,' 'Blest be the Tie That Binds.'" How much better would it be to say: "Come now! Here's a hymn that

you have never heard before. Gird up the loins of your mind, therefore, and relax the muscles of your throat, as we sing unto the Lord this new song, for he hath done marvelous things."

If we give our people a chance at noble evangelical hymns set to lofty music, I am confident they will soon lose stomach for the light, the jingling, the ephemeral—and the threadbare, and exclaim: "What have I to do with idols? I have heard and observed Him." A distinguished London editor when asked the secret of his quarter century of success, answered: "I give the people what they don't want." It is a philosophy pastors might well follow in their choice of hymns. Give the people what they don't want, because their taste is not yet sufficiently cultivated to appreciate it, and they will soon learn to want it—and come to you for it, because they cannot get it anywhere else.

4. Finally, can anyone imagine the hymn books that are ordinarily in use as being deeply loved by devout souls? Something more than artistic binding and attractive letterpress are necessary for that. But we shall never get worthy singing in our churches till the people have taken the hymnal to their hearts. The late Dr. Benson wrote: "At present the hymn book is little more than a part of the furniture of the pew racks in our churches. As regards hymnody the congregation is very much where it would be in knowledge of the Scripture if there were no Bibles except those in the pulpit and lectern. Very few of the people now have hymn books of their own. They do not read the poetry devotionally; they do not sing the tunes at home and in social gatherings; they have no familiarity with either, and consequently no love for them. When the hymn is given out in church they often start to sing without knowing what is coming, or whether it expresses their personal feelings in any way. And they can hardly be expected so to sing in the Spirit and with the understanding."

Calvin insisted as a part of his discipline that every worshiper bring his *own* Psalm-book to the church. This obligation might well be revived—as a pledge that each

possesses such a book and uses it in his home. It should be the same book, moreover, at every service, and not some lighter substitute in the less formal gatherings to supply what the dull collection used on Sunday mornings so generally lacks. The hymns we use in the Sunday services of the church should be interesting and vigorous and thrilling enough to be acceptable in the Sunday school and the prayer meeting.

I like to think of the hymn book as an ample and lovely garden, made glad by the river of redemptive truth which runs through it and dominates it. There are in this estate familiar paths leading throughout all parts of New Testament teaching, "Mornington Path," "Nicaæ Path," "Federal Street," "Miles Lane," "St. Agnes Path," "Coronation Path," each bordered with fragrant melodic flowers, and overshadowed with tonal shrubs and trees. There are wide stretches, too, less often visited, perhaps, which wait to be explored by the more venturesome, who will come unexpectedly upon quiet meditative nooks; springs at which to quench their thirst, and find surcease from life's fever and fret; loftier elevations with visions of a not far off celestial city. Here as the faithful enter, they are aware that surely God is in this place though they knew it not. They rejoice in His presence at dawn or noontide, or as they walk with Him alone in the cool of the day, and breathe the fresh air of Paradise. Then, after the walk, they may enter into the courts of the Lord with thanksgiving, and into His house with praise, and have fellowship one with another in the common ministry of song.

The Pastor's Relation to His Ministry of Music

By Professor William W. Adams, Th.D.

THIS may be stated in a sentence. The pastor's relation to his ministry of music is that of a sympathetic and wise counsellor, an unfailing inspirer and guide towards the best possible musical program in his church.

This truth is discussed from three angles. First, why the pastor's relation to his ministry of music is what it is. Secondly, how the pastor may meet his obligation to his ministry of music. Thirdly, why it is urgent that the pastor meet this obligation intelligently and without delay. These are presented in order.

First, why it is the pastor's duty to inspire and guide in his ministry of music. Two basic reasons are named. The pastor is responsible to Christ for all that goes into the making of his church program. Christ is Head of the church, the ultimate authority. There can be only one Head. This Head has begun a work for the world. That work is to give life to men. This work is carried forward to completion by the church. As there is only one Head of the church, so is there only one mission for the church—to make real Christ's purpose for men.

The pastor is the human head, and authority of the church. Spirit-filled, and as under-shepherd, he directs, inspires and moulds the entire life and activity of the church for Christ. Nor can there be more than one human head and authority in the church. A multiplicity of heads is disastrous. To reach the one objective and accomplish the one mission of the church there must be cohesion in the church's life, a coördination of parts in the diversified program. Every phase of the church's activity must make a definite contribution to the church's one mission. It is the pastor's inescapable, divinely-given duty and responsibility to bring

about this unity. By the Holy Spirit and by intelligent direction and counsel, he guides all things to the desired end.

The pastor of course delegates authority and responsibility to others. Take as example the work of trustees, of deacons and of teachers in the Bible School. The pastor does not seek to perform these needed services. Nor does he cease to be interested in and responsible for them. In these matters he ever seeks to counsel, inspire and direct.

So it is with the music of the church. He delegates authority to others, but he himself should never abdicate, as is practically the situation in many churches today. Here also the pastor is the ultimate authority and responsible head.

I have said that the pastor is responsible to Christ for all that goes into the making of his church program. In particular the pastor is director of the worship program of his church. And it must be emphasized that worship is basic in Christianity. Without vital worship Christianity cannot live. Ultimately every phase of church activity must grow out of and lead back to worship. The church is not a place in which people are to sing or preach sermons. Even these functions are means to an end. That end is worship. This truth is made clear by recalling that worship has to do with God's worth.

It is impossible to overemphasize the part music must play in the worship program. Religion and music have always been allies. The dance, the song and the musical instrument have always been prominent in religious exercises. This was true of the Egyptians, the Assyrians, the Greeks and others. This was true with the Jews long before the Christian era.

It is not different when we come to the Christian church. Jesus and his disciples sang hymns. So did the growing body of followers after Pentecost. Paul exhorts his readers to speak to others in psalms, hymns and spiritual songs, singing and making melody in the heart to the Lord.

In the early Christian centuries there was a waning in the use of music in worship. This was particularly true of the use of musical instruments. This situation resulted, it seems,

from the desire to differentiate between Christianity and pagan religion. The decline in the use of music is in part responsible for the darkness of the middle ages. During this time what there was of music in the church was solely in the hands of a choir.

That which broke the dark ages and produced the Reformation was music as much as anything else. Luther and others led the people to sing. They put the Gospel into words and to tunes that the people could sing. And the people sang. The English churches took up singing. And we have sung down to the present day.

Today, the singing church is usually the living church. The church that sings intelligently, logically worships and works intelligently. There is more power in music than in any other phase of church activity. I do not even except the sermon and the prayer. For without good music the people usually do not pray nor heed the sermon. The proper relationship between God and worshiper is somehow not established. I am saying that music is essential to worship. The pastor is director of worship. The pastor is therefore ultimately the director and guide in the music that goes into the worship program. There is no-one to take his place. When he fails to meet this duty, his worship program invariably suffers. When he attends to this duty, the rewards are a hundred-fold. A capable pastor and choir, working together, can transform the life of any church.

We pass now to our second main enquiry. How may the pastor meet his obligation to his ministry of music? Of course, no exhaustive answer to this question can be given. The items mentioned here are merely suggestive. Nothing is listed that lies outside the reach of the average pastor of a Protestant church.

The pastor must first of all develop his own musical talents to the full. He himself can learn to sing. Sometimes he may play a musical instrument. He must cultivate a taste for the best music and learn to respond to the great tunes. He can, and should, comprehend the background

and message of many of the greatest hymns and other musical productions.

He must learn how to judge good music — both tune and thought. Thus he can direct and inspire others in the use of good music. He can give counsel, and may discourage the use of wrong types of music.

He must give music its rightful place in the worship program of the church. The music must blend with the entire service. The music is no side-show, to exploit the musician. The average musician does not want to exploit himself. He would prefer to render a service by means of music. And he will, if given a chance. It is the pastor's duty to use music for other purposes than to give time for him to find his text, arrange his notes and get ready to do that which, in the thinking of some, it seems, alone has importance. The music is not to prepare for worship. Music is worship at its best when rendered correctly and in the right atmosphere. It is the pastor's responsibility to see to it that his people do not become organ-conscious, or choir-conscious, or director-conscious, and not even music-conscious. It is his task to use his music to make people God-conscious. Any music appeals to feeling. Music is that much physical stuff. There is music fitted to arouse any kind of feeling, from that of the animal to that of the divine. The right kind of music arouses divine feelings. This comes about by intelligent planning. This is one way the pastor must meet his obligations. He must *plan* his music.

The pastor must manage to secure the services of the best possible musicians, both directors and singers. There are three basic qualifications which they must possess. These are spirituality, sympathy with the mission of the church, and good musical training. The pastor must supervise in this matter. If purity, consecration and training are needed for the pulpit, it is equally true for those who lead in the music.

The pastor must work with his music leader to improve his ministry of music. He cannot do this, on the one hand, by evading responsibility, by shifting all concern to others,

nor on the other hand by dictating and giving orders. He must work with, not just work his musicians. He can encourage the organization of various groups for musical purposes: children's choir, boys' choir, men's chorus, musical band. He can encourage loyalty in attending rehearsals and church services. He must always be discovering musicians among his people.

The pastor can be of most valuable help in getting the congregation to sing. Assist the group in a better interpretation of old hymns. Then learn new hymns. Ask the organist and chorister to lead the way in learning new hymns. At the mid-week prayer service is a splendid opportunity for such an exercise. While the pianist plays through the hymn, have each person think the hymn, both melody and thought. Five minutes will be sufficient. And by focusing thought on the words, the people will worship God, even while learning a new tune. Incidentally, this is one of the sure ways of tying the music leaders on to all the church services.

The pastor can constantly build up taste and demand for a better grade of music. This is the only sure way to expel poor music. Merely to denounce the music that is rendered is an unpardonable sin. Give people what they need, never just what they desire. Train them to give their best always to God, including their music.

The pastor must magnify the work of the choir. Give the choir special part in the service. This is easily justified. The pastor is given the leading part in the church's program. Preaching is not left to just *anyone*. Nor should it be so with music.

The pastor can give special sermons and lectures on music and its place in worship, thereby training the choir and inspiring them to nobler endeavor and higher achievement. Have occasional services where music takes the place of the sermon. Magnify music at special seasons of the year.

The pastor must create a worshipful atmosphere for all music. He can easily do this for all special numbers, as well as congregational singing. Special mention of the

music during the prayer is always helpful. Then the right sort of recognition should be given publicly now and then. A timely explanation during the service regarding the writing of the hymn, the author, and occasion and purpose, adds new interest.

The pastor can help the music leader remove obstacles that arise. This difficult task should not always be left to the choir master. A timely and tactful word from the pastor will help create reverence in the choir and in the audience. By meeting with the choir at the time of social occasions, the pastor can bring the choir to feel their responsibility and to work in unison towards the desired end.

The pastor must manifest interest in good music in all the church services, and not just during the Sunday services.

The pastor must lead in holding talented singers for the church. Most artists have left the church. The church produced the highest art in music and then let most artists slip away from her. This must cease.

Once more, the pastor can so plan his service, including his music, that proper feeling is created and the will is empowered to put into practice the truths received in the worship service.

Finally, it is most urgent that the pastor of the average Protestant church today attend to these duties to his musical program without delay.

Music is God's richest food for the soul's growth. All people can either play, sing, or appreciate good music, or do all of them. There is great power in music. This is true of the organ and of many other instruments. It is still more true in vocal music. Music excites. Compare an army or an athletic team under the spell of music. Music unifies, begets solidarity in the otherwise heterogeneous group. Music properly interpreted links the worshiper with the loftiest aspirations, hopes, struggles, experiences, achievements and messages of the best people of the past centuries.

The Church is not making the appeal she should. The Church is not keeping step with advances in other cultural activities. The Church is not meeting her obligations. She

is not solving her problems as she should. The enemies of God, the Bible, the Church, the ministry, of civilization in general, are organizing, growing stronger, advancing. Good music is the minister's mightiest ally in appealing to people, in attracting their attention and in giving them activity as well as truth.

The Church must interpret God's will more fully to people, make it more attractive. People must be led to reverence God, worship him and obey him. Music is one of God's first ordained means to that end.

In our average church today, music is at a low ebb. There is no music program. No thought and plan are put into the music. It is rendered in a haphazard way. This must stop soon or we shall face tragedy of a most serious sort. And it is the pastor who must bring the transformation.

Dr. E. Stanley Jones and others are right. We cannot go farther in the Christian enterprise until we go deeper. We cannot go deeper until we deepen the people's worship experience. We cannot deepen worship without more and better worshipful music. We cannot have better music until we secure pastors who lead the way in creating better music. If he fails, there is no one to take his place. He is the key man. If he catches the vision, lays the plans, inspires, directs and persists, a new day for our music and so for our churches will burst upon us. May God bring this to pass now.

The Poetry of Hymns

By Rev. E. E. Stauffer, D.D.

THERE is a common impression that hymns are poetry because they are metrical in form. There is a similar impression that poetry is something hidden from the ways and thoughts of common men and revealed only to the elect. That hymns and poetry should have some things in common is not always understood. The average hymn writer may know little of the art of poesy, and the average poet may suspect he is above writing songs for common folk. In a teaching experience of years the writer was not able to find a single book, written by poet or literary critic, that discusses the relationship of hymns and poetry. This probably suggests a reason for the lack of interest upon the part of the average person in this subject.

There is a common impression abroad that the poetical elements in hymns are exceedingly thin and tenuous. It may be recalled that President Wilson at one time took occasion to remind the church folks that the song, *Beautiful Isle of Somewhere,* is sheer nonsense. The other year a writer in a religious publication insisted that many favorite hymns and songs are unworthy of the church, because the poetical quality is so low on account of the sex sentiment that pervades many of them. Such sneers at the hymns of the church are not to be taken too seriously. It is not to be expected that professors of history and of theology can always qualify as professors of poetry. Yet such criticisms, silly as they often are, have served the purpose of suggesting that many hymns are mere twaddle of which the church ought to be ashamed.

It is true that few poets of high rank are honored by having selections from their writings appear in the average church hymnal. In the hymnal of the church of the writer, there are fifteen hymns from the pen of James Montgomery, a very minor poet of his own generation; five hymns by

William Cowper; five by John G. Whittier; three by William Cullen Bryant; three by O. W. Holmes; and one each by Alfred Lord Tennyson, J. R. Lowell, Katherine Lee Bates, and Phoebe Carey. The vast majority of hymns are written by those whose names never appear upon the pages of a history of literature.

There is a reason for this. For centuries the accepted model of all hymns and songs in the church was the Old Testament Psalms. Even compositions like the *Te Deum Laudamus* found their way slowly into the hymnology of the early church. Among the reformers Luther was the only one who encouraged songs of contemporary composition. Calvin wished "to make a fresh start in church worship on Scriptural lines and with Apostolic simplicity." Hence he provided his congregation in Geneva with a book of versified Psalms. This set a fashion for many years.

Isaac Watts challenged this fashion. In 1701 he published his *Hymns and Spiritual Songs,* in which he sought to rescue worship from the thraldom of Psalms. He denied the value of the Psalms for worship purposes because they were not of Christian composition. In this work he was seconded by James Montgomery. Consequently, the composition of hymns has been a matter of the theologian's interest, rather than of the poet's. And these writers, for their models, did not study classical or romantic literature; they found their inspiration in the source book of all Christian worship, the Bible. From it they borrowed much of its rare poetic imagery and its striking forms of expression. They may be pardoned, too, if their hymns reflect current theological thinking. One way to popularize anything is to get folks to sing about it. Perhaps this is why poets have rarely been hymn writers. Possibly, too, hymn writing may still be in its infancy, and may develop along lines little thought of now.

Another factor demands a passing thought. Hymnals and song books for worship are commercial ventures. They must be made to pay. The justification of a new book lies in the new songs published from time to time. Too often

these are the product, not of high inspiration but of the pressure for copy. It is most interesting to note that in the multitude of new song books, there is a certain number common to all. No book is complete without these. They constitute the church's heritage of song. They live because there is something in them that appeals to the experience and deeper feeling of the Christian life. It is difficult to think of *Jesus Lover of My Soul,* or of *Rock of Ages,* as ever being outmoded. Also it is interesting to note the vogue the radio has given the singing of old-fashioned hymns and songs. Critics tell us that poetry lives through the years by virtue of its "poetic quality." By this same token hymns that survive indubitably possess this "quality."

Of course, there are hymns that possess little, if any, poetic quality. Song is rhythmic, and the words must be cast into metrical form with recurrent stresses at regular intervals. This is true of poetry likewise. But there is a more fundamental conception to be noted. Hymns, like poems, must grow out of a poetic way of thinking and feeling about things. Poetry is, primarily, the language of emotions, and emotion is of the very stuff of life. A recent critic writing about Sara Teasdale says: "Her philosophy of poetry is the absolute fidelity to truth as it is felt."

These last words are intensely significant. Truth is something that must not only be *known,* but *felt.* The search for truth involves the processes of the intellect, but it involves far more. It must gather to itself the richest and choicest emotional associations that grow out of the noblest aspirations of the soul. Truth is not a matter of mind only, but of the heart; not of intellect, but of faith in, and responsiveness to, the deeper things of life. No scientist or philosopher could ever have written,

> To me the meanest flower that blows can give
> Thoughts that do often lie too deep for tears.

Such words can be written only by him who can look beneath appearances and measurements, and find eternal significance even in common things. This is the poet whom

God has endowed with the vision and insight to find the Reality that lies in truth rather than in fact. Here is a field where the intellect falters as it knows only the categories of thought; here the heart must lead the way, for Faith and Sympathy have a way of discovering truth, a way that defies all logic.

There is the closest kinship between religion and poetry. Theology has its canons of thought, its laws of discussion, its rules for arriving at conclusions. Religion is not a matter of syllogisms; it is a question of surrender to the spirit of worship and spiritual fellowship, a way of feeling about God and ultimate Reality. Poetry is this precisely. Emerson wrote: "When the poet sings, the world listens with the assurance that now a secret of God is to be spoken." What finer and truer thing can be said of the prophet! In worship and fellowship one finds truth; that truth is best expressed by him who sees deeply into its eternal meanings. Poet and hymn writer alike are born of the same emotional response.

Poetry is closely associated with a sense of the beautiful. Why should not hymns be thus closely associated? When truth is emotionally realized it is invested with the glory of the Ideal, and the Ideal is always beautiful. Just as a rich emotional experience tends to rhythmic expression, so it tends to impress with a sense of pleasure. Beauty is nothing but this sense of pleasure. To one the beauty of poetic form may appeal most strongly, to another the beauty of content, or thought. The Christian poet or hymn writer finds in God, and in the divine Presence, however it be revealed, the ultimate truth that is most beautiful and satisfying. This expresses itself in the old hymn,

> How tedious and tasteless the hours.

There is something of the sentimental about this. The movement is spritely rather than stately. There is a diffuseness, a lack of concentration in details that robs the stanzas of the best effect. But the *conception* of the writer is essentially

poetic, even though the technique be faulty. Far better is the poise and concentration of the *Crusaders Hymn,*

> Fair are the meadows, fairer still the woodlands,
> Robed in the blooming garb of Spring.

This is a genuine poetic touch. Here is the warm, growing smell of the spring time. Here is the suggestion of the life that carpets the meadows with the lush grass, and pushes the buds of the woodland into fragrant gladness. There is no power of nature so rare, so fascinating as this. Surely the transition of this beautiful power to the more beautiful and marvelous power of the Christ who in the night of woe puts songs into the hearts of men, is most natural and forceful! The beauty of Spring is nature's beauty; the beauty of Jesus is more than natural. It requires a genuine poet to give the church such hymns.

There is much religious lyric poetry that is ill adapted for hymn and song purposes. For the song, the thought or phase of the subject treated should always be confined to one stanza. It is difficult for the worshiper to get the full benefit when the picture, or the thought, spills over from one stanza into another. There is an hiatus that robs the person who participates in the singing of something vital. Furthermore, modern poetry abjures the teaching, or didactic, element. The reader must have time to meditate in order to get the point of the poem. The person singing in a worship service has no opportunity to do this. Here are limitations no hymn writer can overcome. Frequently also the religious lyric has little singing quality. In Thomas Moore's

> Come ye disconsolate, where'er ye languish,

the movement is as regular and even as the rhythmic flow of the brook in a meadow. The song sings itself. It is almost impossible to read it without falling into a sing-song. On the other hand, Newman's *Lead, Kindly Light* has little of the lyric lilt. It is beautiful poetry. The stanzas are picturesque, vividly conceived, stately in execution, and true to life. No one can sing it without feeling that Newman is

singing his experience. But when the reader tries to read it aloud, he discovers a great difference. There are subtle poetic effects in the meter that are a matter of complete indifference to the singer, though not to the student of poetry. And it is equally difficult to sing it well. Unless the congregation has been well trained, it is almost impossible to have this hymn effectively sung. The religious lyric may employ a variety of measures and metres; the hymn must be regular even to the point of monotony. The freedom of the poet must give way to the demands of the song.

The technique of the hymn writer is rather simple, that of the poet more difficult and complicated. There are some poets whose mastery of the technique of their art is so complete that the lover of poetry reads the poems for the sheer love of the beautiful effects. There is marvelous music, for instance, in the lines of Lord Tennyson. One thinks of

> The splendor falls on castle walls,
> And snowy summits old in story,

or of such lines as

> Music that gentlier on the spirit lies
> Than tired eyelids upon tired eyes.

Such lines are faultless in their artistry. But, obviously, such poetic effects would be utterly lost upon the worshiper; they would really interfere with the very purpose and intent of the song. It is a principle in artistic composition that not a single detail must obtrude itself upon the reader's mind that would obscure the main purpose of the composition. In the poem these technique excellencies serve to achieve the end; in the song they detract the attention and defeat the purpose. The song must be simple, direct, stripped of all unnecessary poetic excellencies that interfere with the worshipers' apprehension of, and devout feeling for, God.

There is another difference between the religious lyric and the hymn that ought to be remembered. Reference has been made to beauty as one of the essential elements in poetry. One of the great purposes of the study of poetry

lies in the cultivation of the æsthetic tastes. Matthew Arnold defined the ultimate purpose of the study of all literature to be the attainment of culture, which he further defines as a "study of perfection." Some-one commenting on Arnold says: "The religious ideal, too exclusively cultivated, dwarfs the sense of beauty and is marked by narrowness. Culture includes religion as its most valuable component, but goes beyond it." Exception may well be taken to the statement that religion "dwarfs the sense of beauty." The "religious ideal" is supremely beautiful, and ministers to the genuine culture of the life. For the development of this culture that involves the refinement of the emotional life, the cultivation of pure and chaste ideals of living, the exaltation of the life to a higher spiritual level, the beauty that is characteristic of poetry at its best, are a wonderful adjunct in the hymn. Few hymns are more beautiful than Matheson's *O Love That Will Not Let Me Go,* especially the stanza

> O Cross that liftest up my head,
> I dare not ask to fly from Thee.

Here is idealization of the finest type. The beauty of the pictures in the stanza, and of the expression, covers the bitterness of sacrifice, as most folk regard it, with a glory that makes sacrifice a thing of beauty. Other hymns are just as charming. The high poetic quality of

> Show me Thy face — one transient gleam
> Of loveliness divine,

appeals to many. Indeed, there are phrases of haunting beauty that it is a constant joy to remember and to repeat. So, too,

> When morning gilds the sky,

and

> Jerusalem the golden
> With milk and honey blest,

chasten the feelings, smoothe the wrinkles of care, and lift the soul to higher levels because of the effective phrasing

and the vivid pictures that constantly please and satisfy the deepest aspects of human natures.

Many hymns are beautiful to the worshiper because of their suggestion of unusual emotional experiences that have enriched and purified his life. Reference has been made to *Jesus, Lover of My Soul,* and *Rock of Ages.* The stately and majestic movement of the first suggests the strength that invites trust. In the hours of deepest need suffering souls almost intuitively flee to the refuge of these hymns. Recently in a meeting an uneducated man declared that the singing of a certain hymn "makes the chills creep up my back." This is a crude way of saying that the hymns suggest an emotional realization of the highest quality. This is exactly what fine poetry is supposed to achieve. Some one tells the story of a woman in a tenement, standing at a wash tub, and singing,

> There is a land of pure delight.

And as she sang her soul dwelt for a season in another land whose atmosphere of calm content made the daily life more endurable. One cannot but think of Longfellow, that loved poet of the average life:

> Come, read to me some poem,
> Some simple and heartfelt lay
> That shall soothe this restless feeling
> And banish the thought of day.
>
> * * * * * * *
>
> Such songs have power to quiet
> The restless pulse of care,
> And come like the benediction
> That follows after prayer.

To such moods of the soul the hymn must, and does, minister. Often the hymn that is "simple and heartfelt" does this most effectively.

Another difference between religious lyrics and hymns operates as a limitation upon the hymns and hymn writers. Because the purpose of the hymn is to minister to the soul's need by the creation of certain emotional effects, it is some-

times felt that these effects are adequately produced by the statement of ideas in metrical form. Ideas do create emotional responses, but not nearly so well as do pictures. The picture tells its own story and creates its own response. It is impossible to argue a man into a frame of mind; show him the right picture and the frame of mind follows. Even the minister understands that conviction is one thing, conversion another. There is nothing inherently wrong in making a hymn the vehicle of a "message"; possibly this is one of the functions of a hymn. But the hymn that does this only can never be a great hymn as it lacks the poetic quality needed to make it great. A green hill is always a pleasing sight, especially against the background of a life within a city wall. But when such a poetic germ is followed by an historical statement and a theological affirmation in prosaic terms, as in the stanza:

> There is a green hill far away,
> Without a city wall,
> Where the dear Lord was crucified,
> Who died to save us all,

then the writer has moved toward an emotional anti-climax, and a failure to realize the truth he has in mind. Nor does the refrain assist:

> O dearly, dearly has He loved,
> And we must love Him too;
> And trust in His redeeming blood
> And try His will to do.

This is true enough from the standpoint of theology and of practical living. But it is nevertheless plain, commonplace exhortation that may be needed. This is not poetry that thrills the soul of the worshiper. A stanza and refrain like this will never help him to *realize* the truth in his soul.

The refrain:

> O can it be, upon a tree,
> The Saviour died for me;
> My heart is thrilled, my soul is filled,
> To think He died for me,

is another example of unpoetic treatment. It is exhortation by implication. The writer says, in effect: "Look at me. See how I am affected." The writer ought to show Him, not himself. The worshiper ought not to be told how the writer thinks he (the worshiper) ought to feel; when the writer shows Him, the right emotional reaction will follow. Indeed, in the stanzas the writer tries to do this, but the details become fainter and fainter through the hymn until the impression is frittered away. Strikingly different is *'Tis Midnight and on Olive's Brow.* Here is a picture of utter loneliness. The effect of the stanzas is so vivid and gripping that one feels the thickness of the gloom. So sharp is the picture unfolded stanza by stanza, so complete the unity of impression, that none can read it without sharing the feeling that he is gazing upon the tragedy of the ages, and penetrating the secret of the Divine Man. The writer need not say

My heart is filled, my soul is thrilled.

The picture presented evokes the thrill that grips the imagination relentlessly. The reaction is inevitable. That hymn is poetic that reveals the eternity that has been set in the heart of the writer.

Another suggestion needs to be taken into account. These differences between religious lyrics and hymns have suggested certain weaknesses that seem inherent in the art of hymn writing, and that seem to deny to hymns the privilege of classification as great poetry. One writer says that to enjoy poetry there must be in one's composition the "principle of the unhabitual." By this he means that poetry must constantly be fresh and unexpected in its flashes of insight and forms of expression. He adds: "Habit is the arch-enemy of realization." He says further: "We have killed with iteration in our churches half the living words of Hebrew poets. It was a daring realization of the believed nature of Christ to call him Lamb of God; it is still more daring a comparison to call him King. But to us the words are only faded labels, and we interchange, or mix, them indiscriminately.

Crown him with many crowns,
The Lamb upon the throne,

we sing in sleepy oblivion of a ridiculous picture. Most of the hymns are dead. And to those piously reared, a great part of the Bible itself is beyond reviving. Its words have grown habitual, and their poetry has ceased to be." While the principle of the "unhabitual" has undoubted value, it is a question whether the application of the principle as stated in the quotation has value. It would appear today that Hebrew poetic images are so unusual a part of the mental and emotional equipment of the worshiper, that when he sings songs with this imagery he is really dealing with something that is decidedly fresh and "unhabitual." It is not the limitation placed upon the hymn writer that is vital, but the limitation that is placed upon the worshiper by his ignorance of the Biblical sources of the hymns. Furthermore, it is a question whether those whose minds are full of the Hebrew imagery are not those who most thoroughly enjoy these hymns.

One is impressed rather strangely at this point. If any personality is capable of the utmost idealization it is that of the Christ. The ages have not dimmed His luster, nor made stale the infinite variety of His many-sided personality. He is still the inspiration of the artist, the sculptor, the poet. He is worthy of enshrinement in the pages of literature. There is one striking collection of such poems: *Christ in the Poetry of Today*. The impressive fact is this: in the average hymnal there are few hymns that portray the matchless beauty of Christ as this collection of poems does. Possibly the limitations upon the art of the hymn writer, as indicated earlier, may account for this. It is nevertheless regrettable that such is the fact. The poetry of our hymns ought to be the most beautiful poetry that can be written about the Christ.

Of course, there are many beautiful hymns that centre in the thought of Christ. Despite the quoted criticism on the lines,

Crown Him with many crowns,
The Lamb upon the throne,

there is in them a fine surprise that few may have realized. What more unlamblike character is there than a king; what more unkingly character than a lamb! The one symbolizes authority and power; the other meekness and the sacrificial spirit. It is a daring thing even today to think of sacrificial Love as the supreme authority that wears the "many crowns" of universal and cosmic dominion. There are beautiful poetic interpretations of the Christ in Bernard's *Jesus the Very Thought of Thee,* and Frank Mason North's

Where cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear thy voice, O Son of Man.

The last is masterly in its scope and appeal. Here is the Christ of New York, of Chicago, of Philadelphia, moving through the market places, down the back alleys, visiting the house of shame and the home of pain. What a wonderful and wistful tenderness Dr. North has put into that hymn! It makes Jesus live in saving power as few hymns do.

There is even something beautiful in the picture of the Christ in the stanza that has largely fallen out of the song life of the church:

Five bleeding wounds He bears,
Received on Calvary;
They pour effectual prayers,
They strongly plead for me.
Forgive him, oh, forgive, they cry,
Nor let the ransomed sinner die.

There is theology here; yet at the heart a poetic concept. There is a Shakespearean parallel that may be very suggestive. When Antony showed the Roman mob the mantle of the dead Cæsar he said:

Look, in this place ran Cassius' dagger through;
See, what a rent the envious Casca made:
Through this, the well-beloved Brutus stabbed.

And, then as Antony uncovers the corpse, he declares that all he can do is to

> Show you sweet Cæsar's wounds, poor, poor dumb mouths,
> And bid them speak for me.

Yes, five bleeding wounds He bears, "poor, poor dumb mouths," that speak not to incite to revenge, but that speak to secure forgiveness.

> Forgive him, oh, forgive, they cry,

Not even Shakespeare could have put such a plea into the wounds of Cæsar.

While hymns may not be able to rise to the heights of the greatest poetry, they may be of the greatest service. Hymns have an advantage that lyric poems do not always possess. They are supposed to stir the deepest and most serious sides of our nature. The stirring of the soul in the contemplation of a wonderful scene or a great thought, is the womb of great poetry. No thought or scene ought to stir the soul so deeply as that which speaks of, and reveals, God, and the Divine Presence in the daily life. It is a question whether ministers really appreciate the wealth of worship materials that are available, and whether worshipers realize the great service that a really beautiful hymn renders. The right hymn, fitly chosen, may become an enriching quality in the worship service, and a permanent contribution to the lives of the people.

Here is an instrument for the stimulation of the spiritual ideals. It is said of an old, lame Athenian schoolmaster that he helped Athens win a war by the song that he composed, which was sung by the soldiers as they marched to victory. The songs that have come from the deep of the hearts of men who have seen God in the hour of difficulty, are the songs and hymns that will kindle the same emotion in the heart of the singer. This is the function of lyric poetry, the spirit of the song writer reproduced in the experience of the singer and reader. What can stir one to nobler feelings than the hymns of the church! It may do to sing at a banquet,

Pack your troubles in your old kit bag,
And smile, smile, smile,

but in the silence of the long hours the quiet strength of

How firm a foundation, ye saints of the Lord,

steadies a life as nothing else can. Or in the loneliness of a searching experience, the words of the dying Lyte sustain:

Hold Thou Thy cross before my closing eyes,
Shine through the gloom and point me to the skies.

Hymns speak comfort to the soul as the sweetest messages in sermon may not. Hymns are the door through which angel melodies find entrance into weary hearts.

It is the function of lyric poems to create moods that will be of permanent value as instruments of culture. This is equally true of hymns. A tremendous range of such moods is at the disposal of the hymn writer, and at the choice of the leader in worship. There are hymns that solicit the soul to worship, that release faith and hope, that inspire confidence, that stir the pulses with noble resolves, that suggest resignation, that buoy one up on the pinions of a soaring spirit, that quiet amid the busy rush of the daily life, that breathe the silence of the eternities into the hurly-burly of modern situations. What is more inspiring than on a Sabbath morning to sing,

Holy, holy, holy, Lord God Almighty.

The stately march of the lines, the gorgeous imagery, the high emotional level, the pervading sense of solemn awe, the feeling that one is in the vestibule of Heaven, arouse the spirit of the worshiper as does a dash of cold water on the face of a sleeper. Such a song is a tonic to the soul that has had to deal with the sordid affairs of the common life.

It is impossible to illustrate the moods that may be awakened by the hymns of the church. The whole range of emotions that can be spiritualized is at the disposal of him who conducts the worship service. The wise minister will choose the hymns with these moods in view. He will select the

hymns for their emotional values. When he begins to select his hymns he ought to ask himself: What is the dominant mood I wish to awaken in the hearts of the worshipers? What kind of an emotional response is needed to make sermon and service effective? What kind of a mood ought my people to be in, to get the most out of the service? Then those hymns should be selected that help to develop the dominant mood, and that will suggest the kind of a response the sermon is meant to develop.

A hymn that really fits is like the wings of an aeroplane; it lifts. The writer once preached a sermon which with its text is safely forgotten. That morning there was a request that a visiting soloist sing after the sermon. This was granted reluctantly, for if there is one hymn whose selection the pastor ought to control, it is the closing hymn. But that service is unforgetable. The soloist sang the song *Golden Bells* with the chorus,

> Don't you hear the bells now ringing,
> Don't you hear the angels singing.

That morning every one present did; some still hear them. There were tears in every eye, and heaven in many hearts. Such a song is a mighty climax to an average sermon. Yes, it was the skill of the singer, in part; it was largely the choice of the song that fitted into the service admirably. Songs may succeed where sermons fail.

Epistle to the Romans

By Rev. H. T. Flowers, B.A., B.D.

OF THE origin of the Church in Rome, we know very little. And what we do know is only hearsay. The Catholic idea that Peter was the founder of the Church there is certainly false. There is not a scrap of evidence in favor of it. That is simply one of the many unsound historical arguments upon which the claims of the Roman Church are built up. What we do not know from history has to be made up by conjecture. The Roman Church was like many other of the early Churches. It was not founded by anybody: it simply grew up in process of time.

We know that there were Jews from Rome in Jerusalem on the Day of Pentecost. The Jews in Rome numbered thousands and they had a quarter of their own in the city. Christianity probably came to Rome through some of the Jews who were in Jerusalem at the time of Pentecost. They brought back the news of what had happened and the story of Jesus, and they began to tell it in the Synagogues in the city. The Christian Church originated in the Jewish Synagogue.

But even if the origin of the Church in Rome was in the Synagogue, by the time that the letter of Paul was written the connection was forgotten. The Church of Christ had by this time seen the necessity for its separate existence. But the Church in Rome was like many another Church. The mass of the members were not Jews by birth, but rather "proselytes," foreigners who did not become Jews by circumcision but who were attracted by the religious and ethical outlook of the Hebrews. Their attachment to Judaism was therefore less rigid than that of the orthodox, and their spiritual receptivity was greater.

Gentile influences early began to act upon the Church. Rome was a cosmopolitan kind of city, and crowds of people from other lands came to it. Communications between

Rome and the East were constant. There was a continual coming and going between Rome and Antioch or Ephesus or Corinth. Then also early Christianity was very missionary. Evangelism was in the blood. And so it was a gradual process which brought the Church in Rome into being. I do not think that it is possible to be more definite than that. Paul, at any rate, had nothing to do with the founding of it. It was a strong and influential Church before he came into real touch with it. And yet, to judge by his letter, it was not all it might be. In writing the letter he was not interfering with the Church of another apostle. This Church had lacked entirely apostolic leadership, and had not been organized on any proper basis.

What was the composition of the Church in Rome? There is no subject in the whole field of New Testament scholarship that has been more keenly debated than that. I do not want to enter into a lot of detail, but the subject is of importance for the understanding of the Epistle. I should interpret the facts like this. I think that the evidence proves conclusively that the bulk of the Church was Gentile, and that when Paul wrote to it, he envisaged it as a Gentile Church. But at least a section of the Church was Jewish. That was the case with nearly all the Churches in the New Testament period. The apostles were all Jews, and it was their rule, even that of St. Paul, to seek out the Jews in any new city they visited and to preach to them first. Also the epistle plainly reflects a Jewish element in the membership. It is this double origin of the Church, and the twofold nature of its membership, which creates, to a large extent, the problem of the Epistle. The Church is treated by Paul as Gentile in birth but Jewish in feeling. This is intelligible, if the Church was composed of men who before they became Christians had been proselytes. It was these proselytes who, in all probability, gave tone to the Church, and it is to them especially that the Epistle is addressed.

Another debatable point is the purpose and character of the Epistle. Why did Paul write it? He had not founded the church. It was in no sense dependent upon him. He

had never visited it. It had not appealed to him for help. You see, in the early Church, apostles did not write letters, especially such letters as this, just for the sake of writing them. Then also they were extremely careful not to interfere in each other's territory. They interfered in the life of churches not founded by themselves only when their advice was definitely asked. Why then did St. Paul write to the church in Rome?

What is this Epistle? Is it a letter, a sermon, a treatise? It is hard to say. There is such vitality about it, such marvelous power and insight in it, such a comprehension and breadth of reference, that it is hard to bring it down to a formula. There have been many definitions of it, all of them more or less right, according to the point of view of the scholar. Here, as often, scholars have been right in what they have affirmed, and wrong in what they have denied.

But a word about the occasion of the Epistle. Paul always wanted to get to Rome. He knew that the future of the Christian Church depended very largely upon the future of the church in Rome. He early saw the help that the empire would give to the spread of the Gospel. He wanted to see a strong church established at the centre of the Imperial system. And so he was always trying to get to Rome.

At the time he wrote this letter, he felt that, for the time being, his work in the east was finished. The church had been set upon its feet in many places. Paul had trained a band of assistants who were able to carry on. He was not a pastor nor a bishop so much as an apostle and a statesman. Now his eyes turned westward and settled on Rome. He wanted to make certain that the Christianity there was of the right kind. He wanted to make sure that the church could be firmly established there. He also wanted it to realize its strategic importance as an evangelizer of the West. If Paul wrote to the church at all it is natural that his letter should be comprehensive in its sweep. We cannot imagine him wasting his time in small talk. He knew

what it meant to be an apostle to the Gentiles. He knew the importance of the Roman church. What he desired was to introduce himself to the church as the apostle to the Western world. His eye stretched even as far as Spain. To him that was as Japan is to us. So big was he in his grasp of the Gospel. Also, he wanted this church to realize its possibilities as the centre of world evangelism. It was a great occasion, not to be frittered away by mere nothings. The letter shows that Paul is conscious of the greatness of the occasion.

Another thing is that he wants the church to understand the Gospel before they commit themselves to the proclamation of it. He knows how greatly the two branches of the church, the Jews and the Gentiles, misunderstand each other, and he desires to bring them together. He does not want the church to be rent in twain and to suffer from internal collapse.

So in the letter Paul is trying to do two or three things. First, he is anxious to explain carefully and elaborately what the Gospel is. This is, to some extent, a doctrinal epistle, to which only an accident has given the name Epistle. In other circumstances, and were it expanded a little, and published in the twentieth century, it might be called a book. At the same time it is not to be taken as a compendium of his theology. Otherwise he would have dealt with such subjects as the Lord's Supper, the Church, the Last Things, and so on. It is certainly an explanation of his Gospel, but it is an explanation only of those elements in his Gospel which it was necessary for the Church at Rome to understand in order to accept Paul as the Apostle of the West.

Secondly, the Epistle has a controversial character about it. The argument is conducted all the time with reference to the attack made upon it by Judaism. The letter does not so much attack Jewish Christianity as Judaism. The religion of Israel itself, standing over against Christianity as a distinct religion, casts its shadow across the road to be trodden by the new faith. Though he makes objections to

his own Gospel merely in order to refute them, we must not imagine that persons pressing just those objections really belonged to the church in Rome. Paul simply adopts the usual style for such discussions. So that the epistle is not so much an exposition of his Gospel as it is a defence of it against attack. He defends Christianity by boldly attacking Judaism.

But it is not Judaism only that he is attacking; he is also dealing with human nature. Can we be forgiven? Can God put the sinner right? Does not the Gospel of grace lead to moral collapse? That is what is often said. That is what Paul faces. He is stating the Gospel against the Law, against everything that is anti-Christian. His arguments hold not only against Jews, but against all men, and men of all places and times. It is not easy to understand Paul. It is hard to live on the spiritual elevation to which he attained. The spiritually minded man always runs the risk of having his message distorted by the legalist. Paul is no exception to the rule.

Thirdly, there is an attempt in the letter to bring two opposed sections together. He wanted Jew and Gentile to realize their oneness in Christ. There is strong argument here, but no personal feeling, no anger, no irony, no passion such as we get in *Galatians*. He speaks with affection of Jews, warns the Gentiles against the sin of pride, and looks for the salvation of Israel.

So there we have the purpose of the epistle. Paul wrote to Rome because he wanted to visit it, and because he wanted to get a hearing from it. It is not an answer to questions, such as is *Corinthians*. It is not a defence against personal attacks, such as is *Galatians*. It is an exposition of the chief points in his Gospel, given in such a way as to commend him to a church which he knew was going to take a leading part in the evangelization of the Western world. He is not attacking any particular persons and there is no animosity manifest in the letter. It is an elaboration of spiritual principles. It establishes the central facts and experiences of the Christian faith. There is only one real principle to

Paul, and that is salvation through faith in Jesus Christ. That is not a part of the Gospel for Paul; it is the whole of it. All else is built up on that, and he writes this letter to show how it is built up.

I am not going to give an outline of the epistle. That would take too long. The main theme is justification by faith, and we will keep to that here.

The death and resurrection of Jesus Christ represent to Paul God's way of saving man from sin. That is a stable fact. It was a stable fact before we were born. It is something given and given for ever. Justification is Paul's name for the way in which the saving power of Christ is appropriated by the individual. There are two reasons why Paul uses this particular term, for it is not used by Jesus.

First, Judaism is a legal religion. The Old Testament often pictures God's dealings with us by means of the figure of the law-court. Forgiveness is the acquittal of the prisoner. In later Judaism thought became more and more legal. Justification was a common term. Paul takes it up and defines Christianity by means of it.

Second, all through his life as a Christian Paul had controversy with Jews. They conceived pardon as the reward due from God to men for their good deeds. Paul regards pardon as the free gift of God. They looked upon religion as fulfilling the requirements of the law; he looked upon religion as trust and self-surrender.

Justification really means the same as the forgiveness of sins, but the term taken from Judaism seems to Paul to define better the secure position of the forgiven man with God, without his past sin coming up all the time and blocking his access.

Paul's theology was rooted in his experience. He had tried the way of the Jews and found that it was a blind way. He had tried to climb the way of the law and had fallen. Then he learned to trust Christ, and found the power to conquer sin, and he realized that he was at home in the house of God. He knew from his own experience that the only way to have peace was to trust. He knew that if a man

was to be saved from sin, it must be by the grace of God. He knew that man can present to God no adequate righteousness of his own, and so he must have a righteousness created in him by God. The watchwords of Judaism are "works" and "debt"; those of Paul are "faith" and "grace." Salvation is possible because God treats men better than they deserve.

Justification is a term of the law-court. That is unfortunate. There has been too much of the law-court about Christianity. But Paul had to do his best with the material at his disposal, and this was the best term that he could find. He met Jews on their own ground, used their own terms, and established the Christian religion by means of them. The Jew said that God justified. Paul answered, "I agree, but how? That is the point."

"Justify" means "acquit," "let go scot free," "declare not guilty." Religious truth must always be interpreted by symbols, and that is a symbol. This term, in the hands of Paul, was excellent to show the purely free salvation which God gave to the sinner, as well as to allow Paul to meet Jews on their own ground.

It might seem that Paul's idea of religion is legal and wooden, formal and external. What saves it from that is Paul's conception of what the believer is to Christ. It has often been said that Paul means by faith, believing in what Christ did upon the Cross. But he means nothing of the sort. He never means merely belief that something happened in the past, even though that something was as important as the death of Christ. The death of Christ saves us. But, according to Paul, it saves us only when we take Christ into our hearts and accept Him as our Lord and Saviour. To Paul faith is rich and free. It is not the conviction that something happened. It is the ability to repose trust in Christ, trusting Christ all the way through life and all the way through death. Faith is something that moulds our life according to the pattern of Christ. It means the giving up of everything to Christ. It is as Christ dwells completely in our hearts that he saves us, and salvation can

come in no other way. It is not the death of Christ that saves us; it is the Christ who died. That is not mere quibbling over terms. It is the difference between Christianity and magic.

There is another thing. Paul tells us that God forgives the believer's sin. But what about his sin? Does it go on? Paul makes that objection only to show its folly. And his answer is that the doctrine of justification has been misunderstood. To be saved by God means a new life. It means starting all over afresh, with a new power. The saved man throws his past overboard and starts life again in Christ. He dies to the past and rises again into the future. There is no such thing as a saved man who is not a good man. If he is not good, that is proof that he is not saved.

It is these ideas that dominate the Epistle, salvation by grace, and salvation leading to ethical renewal. Other thoughts come in, of course, but these dominate the entire letter. There are strange and involved arguments. But if we keep those ideas in front of us all the rest falls into place.

What Can Public Opinion Do for Morality?

By the Editor

TO THE above question one may give a very broad and sweeping reply. An enlightened and Christianized public opinion can do *anything* in the establishment of the highest moral standards for individual and community life. As a matter of fact it is doing very little at present toward that end.

The terms "morality" and "immorality" are usually used to-day in a rather specific fashion; they are applied chiefly to the startling phenomena of sex-irregularities which are emphasized in an almost infinite number of books, magazines and newspapers. I will use the term in a more general sense, as applying to all moral derelictions. These are of two kinds; those that are personal, and those that pertain to the group.

I. Morality and Public Opinion.

There is certainly a very definite relationship between immorality and public opinion whether the latter be considered as secular or Christian. When we come to consider motives and values we find that morality may be considered in terms of the person and in terms of the public. Also, morality in its relationship to public opinion has to do with ideals, and also with conditions that are real and practical. Let us analyze the topic with these four facts in view.

PERSONAL MORALITY

The individual is a member of the community. His personal violation of the law affects the public welfare. As man is by nature a social being, so every act, however individualistic, must carry more or less widespread effects in relation to the entire social fabric of which he is a part. No man liveth to himself. We are not Robinson Crusoes

on desert islands, but men and women in the midst of an intense and many-sided life. We touch the interests and outlooks of other persons at every point. So personal morality definitely influences the group.

PUBLIC MORALITY

There is also a group *ethos,* or public morality, which is not personal or individual, although definitely and closely related to the ideals and conduct of the individual person. The problem of community morals is not only a problem of the individual offender, but also of community weakness.

In recent years, such questions as those of the entrance of the United States into the World War, of the entrance of America into the League of Nations, of our shifting from the gold standard, of our relations to Sovietism, Fascism and Nazism, and of the character and trend of Mr. Roosevelt's new national policy, have all of them a very decided ethical bearing. The scandals in which Dougherty, Doheny and Fall were involved some years ago became instantly and almost exclusively a moral rather than a political question.

The general matter of law enforcement is a moral issue. The fearful combinations of gangsters, criminal lawyers, politicians and law-enforcement officers, which are said to exist at the present time in most of our great cities, suggest moral problems and invite moral reforms, since they are saturated with the spirit of moral degradation and degeneration. An Italian political philosopher has said that "political questions tend to become social questions; and social questions tend to become moral and religious. This tendency is inevitable."

IDEAL PUBLIC OPINION

Thus both personal and public relations affect intimately the public welfare. Public opinion, therefore, should declare its sympathy with both public and private morality, and give to these its hearty and continuing sanction. In an ideal State, in which public opinion would have the opportunity to act normally and fruitfully, it would act quickly and definitely; but we are far from any such ideal. In a

State, preferably a State governed by the principles of a pure democracy, there would be a clear and practically immediate and unanimous decision of the public in general upon any question affecting the public welfare. Law enforcement would be easy. A stern antagonism to every immorality would be constantly manifest. Vice and crime would lessen and finally disappear. In a word, public opinion would control in an even and normal fashion all public policies so that a wholesome and universal moral attitude would be maintained.

REAL PUBLIC OPINION

Unfortunately, public opinion is a blind and undependable factor. Those who yesterday cried "Hallelujah! the King cometh," to-day cry "Crucify Him!" Public opinion is not static; indeed, it is seldom stable. It may be compared to the willow rather than the oak. Unless it constantly crystallize in principles it tends to become more and more unstable. It is flabby, loose-jointed, variable as a weathercock. It is influenced by personal considerations, race prejudices, religious propaganda, the appeals of demagogues; it changes with every breeze that blows.

There is almost always also, a majority public opinion and a minority public opinion. The motivating impulses in each of these two cases differ largely because of hereditary conditions and the peculiar circumstances of the environment of the individual or group. Most decent people agree with each other at the base of things; but on account of the influences just mentioned, they frequently develop in two directions. The group separates, and we have the spectacle of a somewhat larger and a somewhat smaller group battling for predominance. This is true in every town and village.

When we come to speak of the public opinion of a nation of a hundred and twenty-five millions, it becomes confusion worse confounded. We are hopelessly at sea. Once only within the last fifty years has there been a practically unani-

mous public verdict in this country; that was when America entered the war seventeen years ago. And who of us can ever forget the tonic exhilaration of the brief period that followed! The moral issue in that case made the real issue. It was not a political question with the public, and public opinion expressed itself in an overwhelming appeal. In the earlier days of the War, from 1914 onward, there was the usual division of honest and decent public opinion into majority and minority classes; into those favoring the war and those opposing it. The process of the war itself, however, and especially the events that immediately preceded the declaration of war on the part of President Wilson, changed the minority group into the majority group, with millions of accessions from the former majority element; and this new majority grew to practical unanimity by April, 1917.

If we could have anything approaching such unanimity upon any outstanding moral question to-day public opinion would be determinative and conclusive within the moral sphere. Failing this, it must act sporadically and somewhat spasmodically. Yet public opinion has its definite and strong effect.

Public opinion aroused, cherished and guided by the unremitting energies of reform organizations and religious institutions, finally secured the enactment of the Eighteenth Amendment and the Volstead Law; and that achievement was probably the greatest purely moral victory which public opinion has ever won in all the tide of time. It was Christianized public opinion which gained the triumph. Nevertheless, public opinion thus aroused and guided, and thus winning an unparalleled victory, strangely shallowed and subsided after the issue was gained. The result we know only too well.

Public opinion, in the real world where we live, must be made strong, stable, enduring and consistent, and must grow steadily in all of these particulars; otherwise a moral retrogression is sure to ensue.

II. How Can Public Opinion Be Made to Function in Behalf of Morality?

When answering this question fairly, we must realize that public opinion has its varying and differing aspects within the realm of morals. As it is often said that every man is a world within himself, so it may be said that every man is his own code of morals, and that the evolution of this code depends upon all the circumstances surrounding and characterizing his life.

PUBLIC OPINION MUST BE FOCUSED

We naturally think of those unterrified preachers of righteousness, the poets and prophets of the Old Testament, who spoke out of their enthusiastic admiration for real goodness. Their message was single, pointed, arousing, tremendous. They succeeded times without number in the business of inflaming and focussing public opinion, so that the latter was definitely directed against evils and corruptions of every sort. In our day, mere chatter, and small talk of the "ain't it awful!" type will accomplish nothing. We talk far too much and do far too little in this particular. This is true of the general public, as it is true of the individual citizen. Such gossip, such "excursions and alarums" harm rather than help, for they tend to blunt the moral sense of the public and to accustom people to the presence of ills and evils.

Ministers' sermon-essays; the efforts of would-be publicists and reformers, as we listen to their words over the radio; and conventional utterances of moralists and others, may do some good; but they are apt to be of little permanent worth.

Action is needed. It may be a single dramatic gesture, or a heroic campaign which stirs the popular imagination. The sale of a female slave in Henry Ward Beecher's pulpit did more than anything else to crystallize anti-slavery sentiment in the North.

In Chicago some twenty years ago, the Good Government Association (always spoken of as the "Goo-goos" by their

enemies), by steady effort year after year, under the direction of a small group of public-spirited men, finally succeeded in eliminating one by one the grafting aldermen, "grey wolves," concentrating their activity in ward after ward, until a majority of the City Council were honorable men, and corruption ceased for a time. This marked a great moral victory. Would that the evil had ceased permanently. But gangster control and corruption finally wrought a complete overthrow of the movement for public safety and public morality.

PUBLIC OPINION MUST BE TRAINED

Careful and logical training and development of public opinion is, however, better than the arousing and inflaming element of which I have just spoken. We have said that public opinion brought about the Eighteenth Amendment; but back of that achievement lay fifty years of temperance instruction in the schools, and positive training in the Christian homes of the entire nation; while its eventual repeal was due to the lack of these very elements throughout the years between 1920 and 1933; and also to the continued zeal and methods of propagation employed by the beer-barons and their ilk. It may be affirmed that in no ordinary case can moral evils be ended by means of public opinion, except by developing the moral consciousness.

Such training and such development were abundantly evident in the three great reforms that have been wrought in England throughout the centuries. There was that of Bright and Cobden, culminating in the passage of the Reform Bill of 1832; the earlier record of John Howard and his marvelous victories in the way of Prison Reform; and the slow but sure development of the sense of righteousness, achieved by William Knibb and William Wilberforce and others, and ending with the abolition of slavery throughout all the British possessions. In every one of these cases lengthy crusades were carried forward and campaigns were waged before the triumph was won.

PUBLIC OPINION MUST BE INTELLIGENTLY DIRECTED

It has been abundantly proved that parents do not understand their children; especially is it true that modern parents misunderstand modern children. A father snatched a novel from his son's hand and threw it in the fire. It aroused rebellion. That single act set the boy's footsteps in the wrong direction, and he finally came to naught, and worse. It is not so much by trying to burn up all the evils, but by strengthening the group to overcome evil that the end will be attained.

III. By What Steps and By What Methods Should Public Opinion Influence Moral Issues?

If public opinion is aroused, educated, directed, by what means can it help morality? The answer runs through the previous parts of this discussion. It may here be summarized briefly.

BY CREATING LEGISLATION

One of the most prominent publicists in America in a recent issue of one of our greatest and most conservative journals, spends a dozen pages in exposing the vilenesses of many modern magazines; yet he vigorously denounces all legal methods for curbing the issuance of such literature. He is himself a publisher and owner of a newspaper, so we can readily understand his attitude. He condemns all methods initiated to check the vile stream of pornographic magazines, tabloids, books and pictures, as efforts to stifle free speech and a free press.

Yet is there not legislation against murder and rape and theft? Only so can the physical life of the individual be safeguarded, when the free action of the murderer, degenerate and thief is curbed. So should the moral life of the individual be safeguarded, even though there may be thus successfully curbed the free action of the dope-peddler, the rumseller, and the promoter of vile journalism.

By enacting legislation against immorality you brand it; that is something gained at the start. If it is carried

through, you eliminate it, you crush and destroy it. That is an enormous gain, especially in relation to the training and development of the youth of our country in cleanness, character and righteousness.

BY USING PUBLIC AGENCIES

Of course, the chief public agency is the press. The case here seems almost hopeless. Ten years ago there was a tremendous crusade on behalf of clean books in the city of New York. The charge was emphatically made—and never contradicted—that the daily papers were so "tied up with the producers of obscene books and printing" that they ranged themselves unitedly and methodically against the Bill.

To-day, in most of our cities the daily press as an organ for promoting public opinion on moral questions has not the slightest value whatsoever. We must come to realize sooner or later that the public press is not in the business of educating, especially in moral matters. It is simply a vast news-gathering and news-distributing machine, owned and employed wholly as a financial undertaking.

The radio can be used almost indefinitely, and certainly with vastly greater and more positive effect than the daily newspaper, in the interest of the promotion of intelligent public opinion on all questions involving morals.

A campaign of advertising persistently carried forward always helps greatly. People get into their minds and hearts positive ideas concerning the evils and immoral agencies of the time through such vivid and powerful crusades.

Much may be done through the multiplication of books and pamphlets. It is possible that at the present moment there are tens of thousands of Americans who have turned away from the use of such cure-alls, medicaments, and toilet preparations as Listerine, Pepsodent, All-Bran, and many other more or less poisonous or more or less useless products, through the publication of the extraordinary book, *100,000,000 Guinea Pigs*. This book is written by two dis-

tinguished chemists who have analyzed the various products that they describe, and whose harmful effects they indicate. It has probably done more to safeguard American health than any book that has ever been published.

THROUGH SCHOOLS AND THE HOME

By constant use of these central agencies a great deal may be done to make the future citizens real citizens of our Republic, definitely devoted to the highest interests of the body politic.

BY OBEDIENCE TO RELIGION

Above all else, and above all other agencies combined, public opinion will influence moral issues and propagate the highest moral ideals, by receiving its sanctions from religion. To-day the highest religion is represented by the organized Church. The primary obligation rests with the Church. The great hope rests here. This whole program of political regeneration, with a new and mighty impact on public opinion in behalf of morality, implies that fact. This spiritual impact of the Church upon the community is often very negligible. There should be committees in the churches whose duty it would be to swing these various spiritual bodies into direct and immediate fellowship with the community and its needs.

To-day there is no virile moral message apart from the religious message. There is no morality apart from God. If American communities are permeated by the wise and loving spirit of the Almighty God, they will bring to pass such ethical reforms and revolutions as will astonish the world.

The local church must be the immediate leader in every such community enterprise. Through the local church and the local community there may be builded such a body of sound and clean public opinion as shall bring to pass the necessary changes in the body politic, and issue in, or introduce, a new order of ethical conduct and achievement.

Reviews of Recent Books

AN ORIENTAL VIEW OF AMERICAN CIVILIZATION. By No-Yong Park (Pao) Ph.D., Boston and New York: Hale, Cushman & Flint.

AMERICA THE MENACE: SCENES FROM THE LIFE OF THE FUTURE. By Georges Duhamel. Translated by Charles M. Thompson. Boston: Houghton Mifflin Company. $2.00.

America is a madness and a mystery to the foreign visitor. That there has been produced upon the vast areas of this Western continent a distinctly new, peculiar and tremendous civilization, which carries with it frightful perils, and illimitable hopes, is the great idea that, suddenly or gradually, assails the minds of the keen-eyed critics from abroad. For a hundred years we were favored by the very shallow and cynical appraisement of our life and institutions by men and women, chiefly British, who came to our shores to earn money for themselves by delivering public lectures. They were lavishly entertained. They were treated courteously by people in general, and then they returned to their own land to write books about American crudity and crassness. They were chiefly boors and cads, utterly unable to comprehend the immense achievements of American genius and the unparalleled resources and infinite promise of American civilization.

Today there arises a new type of critic, discerning, broad-minded and serious, and we do well to listen to his words, both of appreciation and of warning. Dr. Pao is such a critic. He is a Doctor of Philosophy of Harvard University, and his comments are not those of a traveling novelist or lecturer, but the fair judgments of a scholar and gentleman.

This author is humorous as well as wise. Take, for instance, his chapter on "The Doctrine of the Mean, a Yardstick." We do not happen to have seen any judgment more joyously profound than the following: "Franklin D. Roosevelt stood between Herbert Hoover, who came two hundred years behind the times, and Norman Thomas, who came about two hundred years too soon. Both extremes were eliminated, and the happy medium was picked. If Americans would do all things as they did in the 1932 election, there would be no room for my critique." Again, he says: "When asked if the white people were civilized, a Chinese scholar, just returned from a tour of England and America, replied: 'Civilized? Far from it! You can't civilize those foreign devils. They are beyond redemption,' and then he goes on to show why."

If we may use the expression, there is a smile on every page of this book. The author is delightfully good-natured yet singularly acute. It is impossible within the space at our command to analyze his criticisms, but we may say, after due reflection, that they are eminently discerning. He considers such subjects as the people, the woman, the home, the Church, the educational processes and purposes, the democratic ideal and the current journalism of America with admirable clarity of vision.

Dr. Pao's final judgments are exceedingly severe. He admires many of our ideals and principles, and some of our evident plans for the enrichment of the life of the future; but he believes that the strangely one-sided and abnormal material civilization that we are encouraging leads inevitably to stagnation and death. In the last chapter of his remarkable book he makes a fine appeal for the development of the spiritual resources that make for a permanent culture. "Who knows," he says, "but that the present fusion of race and culture will lead the American people to the building of a civilization which will find no parallel in world history?"

M. Duhamel's critique is of a very different sort. Here we meet, not the far-seeing and calm oriental estimate of an unemotional observer, but the passion and brilliancy of the Latin personality. He realizes the power and unexampled promise of American life, but he is obsessed by the conception of our selfishness and stark materialism. He believes that the imminent menace to European culture lies within the boundaries of American material achievement. From beginning to end this volume speaks not a single word of praise or admiration. Everything American is a threat. The Americanization of the world is with the author no vague theory but a very real practical peril. We imagine that M. Duhamel wears spats, has a waxed moustache and steps daintily. His nerves are disastrously threatened "with noise, with delirious lights,

with brazen odors, and with humanity gone crazy," and so he is in a "righteous fury of protest and rebellion." Certainly our friend does not love America, although he fully recognizes its awful strength and illimitable possibilities. He hates America with a perfect hatred, yet he fears America with a frightening fear that cause his knees to tremble, and his countenance to shake with deep emotion. Nevertheless, though caustic and condemnatory, he is often forceful and awakening; and his book is well worthy of a swift perusal.

A. DEB.

THE SHADOW OF THE BROAD BRIM: THE LIFE STORY OF CHARLES HADDON SPURGEON, HEIR OF THE PURITANS By Richard Ellsworth Day. Philadelphia: The Judson Press. $1.50.

It is interesting to notice that the three preachers, each of whom was acknowledged during his lifetime to be "the greatest preacher in England," should all have been Baptists. John Bunyan was the most powerful and illustrious preacher of the seventeenth century in England, Robert Hall of the eighteenth, and Charles H. Spurgeon of the nineteenth. Spurgeon, the greatest of all, has been described as "the greatest preacher since Paul the Apostle."

We have read several biographies of Spurgeon, but this latest one, written by a well-known American minister, possesses a subtle charm which the others unfortunately lack. It is vivid to the last degree. If Dr. Day had been an intimate friend of the man concerning whom he writes, he could hardly have presented a truer or livelier portraiture. It was the privilege of the reviewer in his youth, to know Mr. Spurgeon personally, to visit his home, and to hear him preach on many occasions. This book brings him back to memory in all his vigor and vitality. To our mind the author has done a superlatively fine piece of work.

As we follow the story of Spurgeon, we see the child in his early home, the spiritual struggles of the young lad, his dramatic conversion, the coming of the unknown and unlearned youth to "Mighty London" and the New Park Street church; the fiery young prophet in the midst of overflowing congregations; the tremendous preacher of wrath and everlasting love; the evangelist of ever-widening influence, reaching to the ends of the earth with voice and pen; the organizer of effective Christian institutions for the welfare of men.

Dr. Day quite wisely does not follow the straight path of successive periods, in this memorial; he follows the dramatic rather than the strictly historical evolution of his subject's career. The concluding chapter, "Pilgrim Passes Over" forms a natural climax to the entire narrative, and the preceding chapter, "Christocentric," just at the right place in the book, unfolds the secret of the entire life.

Dr. Day has rendered a distinct and valuable service to the Christian world.

A. DEB.

FACING A NEW DAY. By Theron C. McGee, Ph.D., Th.D. Gaffney, S. C.: Limestone Press.

The author faces candidly, and with a fine sense of balance and proportion, the problems confronting the Church in this new age. He analyzes the economic, political and scientific tendencies of the time, and goes on to examine the need for adjustment and for a definite answer to the insistent demands for practical fruitage, on the part of the Church. Dr. McGee rejects infallibility while holding to the general theory of Biblical authority in moral and spiritual matters, although full and final authority are found only in Jesus Christ. He inclines strongly to the idea of a progressive revelation, through which God gradually makes known His will and renders ever clearer the way of truth.

In view of this attitude the author proceeds to indicate the means by which the reorganization of Christian thought may be brought to pass. In the first place the essentials of Christian faith and life must be determined, and these are here stated as they appear to the mind of the author. He lays heavy stress upon the value of religious experience and upon its authority, believing that it imparts that vitality that issues in fruitful service. In the chapter on "The Abundant Life" he emphasizes the elements of happiness, holiness, love, social interest, and above all the Divine leadership, as constituting together the life that Jesus would have us live. The book is thoughtful, scholarly, and eminently readable. The critic may differ with some of the author's theories and points of view, but he will commend it for its incisiveness and strength.

A. DEB.

SAILS AND ANCHORS. By Harold Cooke Phillips. Philadelphia: The Judson Press. $1.00.

A dozen brilliant sermons, both arresting and fascinating, by a man who evidently knows how to preach to popular audiences. As in most books of sermons there is no logical connection between these varied messages, but it is well at times to yield ourselves to each of the individual appeals in turn, and to find refreshment and help in every one, considered by itself. Dr. Phillips does not plough deeply, but he suggests and arouses. He has rare imaginative gifts. Aphorisms and epigrams and illustrations abound in these pages, and impart a flashing radiance to the succinct interpretations of life that the book sets forth. We wish that the author, in the brief prayers that are appended to the sermons, had offered his petitions in the name of Jesus Christ. A. DEB.

AFTER STRANGE GODS: A PRIMER OF MODERN HERESY. By T. S. Eliot. New York: Harcourt, Brace & Co. $1.25.

This book contains the Page-Barbour Lectures of 1933, delivered at the University of Virginia. Dr. Eliot is widely known for his essays and poetry. He is evidently a Roman Catholic, and his literary works display that mystical element that has always been one of the attractive features in the writings of the noblest of Romanist leaders and authors.

These lectures are not theological, as the title of the book seems to imply. Indeed, the title is singularly misleading. The author is chiefly interested in the elements which characterize certain modern poets, novelists and critics. He uses the terms "tradition" and "orthodoxy" in their inclusive rather than in their narrower sense.

In the earlier portion of his lectures Dr. Eliot enters upon the discussion of a perplexing subject. Briefly, he seeks to analyze the distinction between tradition and orthodoxy, a far broader theme than that of the difference between romanticism and classicism, with which the former have often been confounded.

As the question is basic, it is well to observe that the author defines tradition as a way of feeling and acting which characterizes a group through generations, and is largely unconscious, accounting for much in our lives which is the result of habit, breeding and environment, while he regards orthodoxy as a matter which calls for the exercise of all our conscious intelligence.

According to the author the limitations of the poets, novelists and literary critics of our day consist chiefly in the fact that they were not born and brought up in an environment of a living and central tradition. They are independents, Protestants, bolshevists. With this thought in mind he proceeds to estimate and criticize the outpourings of a dozen or more of the writers of the last generation, indicating the perils and perplexities that surround the author who is ungovernably individualistic and who has cast from him the guidance of all conserving traditions. For Dr. Eliot tradition is not enough, however; it must be perpetually "criticized and brought up to date" under the supervision of orthodoxy, and for the lack of this supervision it is now the "sentimental tenuity that we find it."

The author summarizes his conclusions in the words of Scripture: "Woe unto the foolish prophets, that follow their own spirit, and have seen nothing! O Israel, thy prophets have been like foxes in the waste places." The aversion to Liberalism of all stripes, and the plea for a traditional view of things, mediated by a sane and progressive orthodoxy, are apparent throughout. A. DEB.

THE MAN AT THE GATE OF THE WORLD: A STORY OF THE STAR. By W. E. Cule, Boston: Hale, Cushman & Flint. $1.50.

Dr. Henry van Dyke has written in his simple yet sinewy style of "The Other Wise Man." Mr. Cule here tells us of Casper, the youngest of the three Magi, the "Third Wise Man"; and he does it with an imaginative eloquence and fervor that win our hearts at once. The story evinces the ardor of the author; he must have pondered long and held fellowship with the spirit of worship and devotion before producing such a tale. The adventures of Casper in his quest of the star are set forth in glowing terms. The denouément is dramatic. Casper, the loving one who had come to share the mind and sympathy of Christ Himself, became in his old age, the instrument of the salvation of the traitor Judas, who had not died by self-murder but had continued in a living death for twenty years or more, until he met the aged Casper, and through him received the benediction and forgiveness of the living Christ. The lessons of faithful courage, forgiveness and divine love run, like a line of light, through the entire story. A. DEB.

REVIEWS OF RECENT BOOKS

THE RELIGION OF MIND AND BODY. By John S. Bunting, B.D. New York: Fleming H. Revell Co. $1.35.

The most satisfying and sufficient psychotherapy is that which is glorified by the consciousness of Christ in the heart. Such is the sort that is advocated in this volume. Its author is the rector of the Church of the Ascension in St. Louis, and is known to a multitude of readers for his previous books, two of which, *The Radiant Life* and *The Secret of a Quiet Mind* are especially illuminating. Two basic concepts shuttle to and fro throughout the chapters of the present volume, bringing all of the author's thoughts into a happy harmony. They are the sympathetic realizations of the sickness of soul and body from which the individual and the world are suffering today, and have always suffered; and the full confidence that Christ bears the secret of healthfulness in his bosom, and is eager to impart it to all who will listen, and will heed His counsel. The author writes with simplicity yet with profundity. He sets forth, in language that is crystal clear, the Great Hope that is in Christ. Frankly he describes the action of the world upon us, with the reactions of disgust and anger and despair and fear. He analyzes the deeper cause of our sicknesses, growing out of the shrivelling of confidence, enthusiasm, peace and love. But he goes on to delineate the beauties of the immense and unexplored regions that touch us in the world of Silence, which may deliver us from earth's noises and confusion and bring us into the very presence of the Eternal God, our Father; of the healing power of the love of God, bringing a new world, a new light, and renewed energy; and of the health and joy that are in Christ, with an appeal for a complete surrender to Him, through confessional prayer, that He may banish all our ills of soul and mind and body, and fit us for the abundant life in Him.

The reviewer has a shelf in his library on which he arranges—quite affectionately, be it said—those books which have helped him most and which he reads again and again. This little volume is destined for a place on that shelf. A. DEB.

THOU CONQUEROR RENOWNED. By H. H. Turner, Fellow of the Philosophical Society of England. London: The Religious Tract Society. 2*s.* 6*d.*

In this little book of ninety-three pages the Rev. H. H. Turner has gathered together six articles which he had previously published in various Christian papers. No attempt has been made to unify them; the only theme is man's need of Christ. The author asserts the dignity of man and insists upon the work of Christ, the perfect man, yet more than man, as sufficient to restore him to his created dignity. One chapter treats well the challenge of the modern world, and the gospel as the only champion to rescue man from scepticism and immorality. Another illuminating chapter is woven around Paul's letter to Philemon, sketching a background and applying the teachings to contemporary man. The articles are written in a most practical and concrete manner; opponents and proponents of the faith are quoted, the effect of Christianity upon history is outlined, and above all, the chapters are addressed to man as an individual. At times the author rises to heights of great spiritual exhortation; he possesses the power of the pen to stir his readers. The effect as a whole, however, would have been increased if these climaxes had been sustained longer and had occurred more frequently, and had the chapters been more nearly on one specific theme and thus more consolidated. But the book as a collection of devotional studies is valuable. Throughout its entirety the reader receives warmth from the author's profound spiritual ardor. O. A. P.

HEROIC LIVES. By Rafael Sabatini. Boston and New York: Houghton Mifflin Company. $3.00.

Whether he is writing historical romances or brilliant biographies Rafael Sabatini is always fascinating; and he has the rare art of stimulating both the mind and the emotions. In the present volume he tells the stories of four famous men of courage and devotion, Richard the Lionheart, St. Francis of Assisi, Sir Walter Raleigh and Horatio Nelson; and of two most eminent women, Joan of Arc and Florence Nightingale. The selection may seem at first a trifle puzzling, but a moment of reflection will show that each of the "lives" represents a distinct type, and that the varied types, thus studied together, constitute a harmonious and inspiring group —the soldier, the sailor, the saint, the gentleman of courage, the angel of deliverance and the angel of mercy.

One of the admirable characteristics of the author's method is his zeal for facts, and his masterly statement and interpretation of those facts. He rejects scandalous and speculative traditions, ignores the idle gossip and fictitious tales that inevitably grow up around the figure of every illustrious personage. Consequently his narratives bear the aspect of truth and convincing appeal.

Again, the steady forward movement of each story to its final and natural climax, is the work of genius. Many times we are led into pleasant bypaths, but the return to the broad highway is swift and certain, and we never lose sight of the main track. In other words there is no confusing discursiveness.

Another element of strength, common to all of the author's writings, is the singular power by which he holds the absorbed attention of the reader, keeping him "enthralled," to use an old and rather hackneyed term, from start to finish.

Some of our second-rate novelists have tried for notoriety by following the "debunking" process, and seeking to cheapen the characters of great human leaders by detailing doubtful incidents in their career. Here then is nothing "second-rate," and no "debunking." Incidentally, one notices the sincerity and chivalry with which Mr. Sabatini describes and estimates the heroic lives of Joan of Arc and Florence Nightingale, the latter of whom he calls "The Lady in Chief." Altogether, this is a noble volume, and will be prized and often reread by those who are fortunate enough to possess it.

A. DEB.

SAINTS, SINNERS AND BEECHERS. By Lyman Beecher Stowe. Indianapolis: The Bobbs-Merrill Company. $3.75.

Quite a number of American families have come to places of national eminence through certain outstanding characteristics. Thus the Edwards family, descendants of the famous Jonathan, have been distinguished for their sheer intellectuality. Some, chiefly of very common—often of plebeian—origin, such as the Astors and Vanderbilts, have come to be known for their shrewd money-making abilities. Some, like the Adamses, have been unusually keen in matters of diplomacy, now and then rising to high qualities of statesmanship. Some have been humanitarians, and persistent workers for the common good. Such were the Beechers.

The author is a grandson of Harriet Beecher Stowe, and a great-grandson of Dr. Lyman Beecher, the famous preacher, theologian and educator, and the father of thirteen children, the most of whom made a distinct impress of their personalities upon American history in the early and middle years of the nineteenth century. This book details the adventures of twelve members of the valiant Beecher family. These were all tenacious of life. One of the twelve, it is true, died at the age of fifty-eight, and one was cut off in his comparative youth at the age of sixty-seven; but three of them lived to be eighty-five, while five others lived to be eighty-seven, eighty-eight, eighty-eight, ninety-two and ninety-five, respectively.

It seems that they were all vibrant, loyal and cheerful souls, and in their combined service they did a very great deal to make people happier, more temperate and more moral, and the world of their time a better place in which to live. Harriet Beecher (Stowe) and Rev. Henry Ward Beecher naturally occupy the largest amount of space, their biographies and references to them in other chapters, covering two hundred pages, or more than half of the main body of the book.

These pages abound in racy anecdotes, and the author, by means of these, and by his rare talent in description and portraiture, makes every figure in his interesting group very real and very vital. There is not a dull paragraph. It is just a little too apparent that the desire to produce a popular and scintillating narrative, which has certainly succeeded, has caused the largeness and true greatness of the subjects to be somewhat obscured. Also the frequent emphasis of the statement that this or that member of the family was a "heretic" and even a fanatic, has a tendency to deflect the sterling character and profound faith which were certainly integral in the lives of these unusual people. It would have been better if there had been a less elaborate record of the unfortunate trial which impugned, and finally vindicated, the moral character of the famous Brooklyn preacher.

However, the book as a whole is a splendid piece of work, and it will be welcomed eagerly by a multitude of readers.

A. DEB.